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THE
BEETHOVEN COLLECTION

OF

SACRED MUSIC;

COMPRISING

804-170R

THEMES NOW FIRST ARRANGED FROM THE INSTRUMENTAL COMPOSITIONS OF BEETHOVEN, HAYDN, MOZART,
AND OTHER EMINENT COMPOSERS; AND ORIGINAL TUNES, CHANTS, AND ANTHEMS:

THE WHOLE HARMONIZED IN FOUR PARTS, WITH AN ACCOMPANIMENT FOR THE ORGAN.

TO WHICH IS PREFIXED A

NEW METHOD OF INSTRUCTION

IN THE

RUDIMENTS OF MUSIC, AND THE ART OF READING WITH INTONATION.

BY E. IVES, J. W. ALPERS, AND H. C. TIMM,

NEW AND IMPROVED EDITION.

New-York:

P A I N E & B U R G E S S,

62 JOHN STREET.

265

C. Dingley
 Music Typographer
 417 Houston St. New-York
 1845.

PREFACE TO THE NEW EDITION.

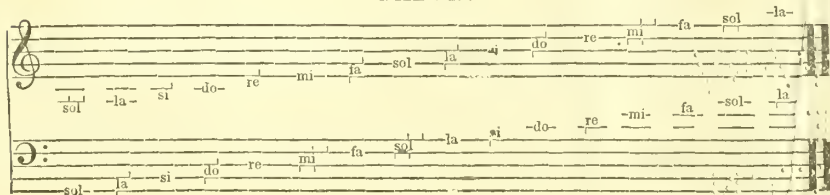
ON SOL-FAING.

THE plan of Sol-faing by *mutation*, which originated in the 10th century, and which was abandoned in Europe, along with the system of Hexachords connected with it, will soon, it is hoped and believed, be given up by all the teachers, even of *Church music*, in our own country, where alone, the last vestige of the plan remains. But, as there will of course, be doubting minds—especially if persons reason from their own habits—a word of suggestion may be of use.

The ground which is here taken, is, that the pupil will sing the “*Diatonic Key*” as readily from *sol* to *sol*, or from *re* to *re*, or from *la* to *la*, or from *mi* to *mi*, making the proper order of tones and semi-tones, as he will from *do* to *do*;—that no association *need* be formed between *do* and the *tonic* of the *major mode*—or *sol* and the *dominant*—or between *mi*, *fa*, or *si*, *do*, and the sounds that form the semitones; that these associations *cannot* be formed without great practice, and that when they are formed, they become, themselves, the most formidable obstacles to the attainment of the art of singing at sight.

If any teacher doubts this, let him make the experiment by writing on the blackboard as follows; then sing the scale from *do* to *do*, up and down; then commence with the 5th from *do*, and sing from *sol* to *sol* in the same way, and then from *re* to *re*, *la* to *la*, *mi* to *mi*, *si* to *si*, *fa* to *fa*; which, as every *dominant* has been taken as the *tonic* for the next, will be *sharp fa*. Then call the same sound *sol* which will be *flat sol*, (G) and proceed as before from *sol* to *sol*, *re* to *re*, *la* to *la*, *mi* to *mi*, *si* to *si*, *fa* to *fa*, returning to *do*, the starting point.

TABLE.



Those who have used the the names by *mutation* till the *habit* is formed, will at first be troubled; so will they be in *modulation*; and the sooner they destroy their associations, the better; for, till they do, they can never get along tolerably when the key changes. Classes are made able, in a short time, by the method in this book, to go through with all the scales as above—singing from the ladders, commencing page 25—in the major and minor modes—and continuing on from page 38 to 54, inclusive, they can perform all the lessons without an instrument, or any prompting. It hardly need be said, that this could not ordinarily, be accomplished by transposing *do re mi*.

The author is ready to verify the statement above at any time, if called upon. If it be true, then why put the pupil to the trouble to read the names *do*, *re*, *mi*, &c. in so many different positions on the staff? If he is familiar with the relations of all the degrees of the *key* to each other, and to the key-note, whatever the name of the key-note may be, is he not always at home, whatever *modulation* may be made?

But the last argument to be used (and which might have been the *first*) against the use of *do*, *re*, *mi*, by *mutation*, is, that the plan is *impracticable*; it cannot be carried out. Trusting that no intelligent musician will gainsay this, it shall suffice. It is generally admitted that it is only applicable to *small music*. Now, the hole cut in the wall for the large cat, will answer equally well for the small cat. It surely is not wise to waste travel upon a bridge that will not carry you across the stream.

The advantage of the use of the names *stationary*, is, that one will soon be able to know the abstract *pitch* of each. Some attain this to perfection, which, is a most valuable achievement. The utter abandonment of the plan of changing the names with the changes of the key, is *certain* to take place; let teachers take care that they are not left in the lurch.

November 1st, 1845.

E. IVES, JR.
 417 Houston St. New-York.

P R E F A C E.

THE "Method of Instruction" contained in this book, is a *practical* explanation of the Rudiments of Music. Let the pupil or class commence at once with the Exercises; and let the Signs and Names, as well as the rules of performance, be taught along with the practice. The pupil should not be perplexed with learning signs and names, before he has learned the things signified and named; and this knowledge is attained through the *sense* alone. The best way in which the principles of any art are taught, is to pursue the same course as that by which they were discovered. Thus, in language, we first learn to speak; then to read, and write; and last of all the principles of Oratory and Rhetoric. So in Music, the art was practised long before the principles of the Science were discovered.

Let the pupil first *perceive* the object; then learn its name and sign; and last of all, let him deduce from the practice, the principles of the art. And let it ever be borne in mind, that all attempts to teach the pupil anything of the principles of music, beyond what he is able to perceive by the sense, will prove as futile, as would the attempt to teach a blind man perspective or color.

The lessons may be divided into three courses; which may be pursued nearly simultaneously. The first course teaches Time, the degrees of Pitch in the Natural Scale, Clefs, etc., extending to the 21st page. The second course teaches the Key, in all its positions and formations; and extends to page 37. The third course teaches Modulation—comprising Exercises in Scales and Arpeggios; which, when a class is somewhat advanced, should be practised every lesson, even though lessons be continued to the same class for years. The Arpeggios or Exercises upon Chords, as they proceed from page 45 to page 48, modulate to the Dominant. They should be sung as often by the inverse progression—that is, from page 48 back to page 45—which will cause the modulation to be made to the Subdominant. In a similar way let those in the Minor Mode be sung.

The twenty-six "Chorals" commencing at page 25, although belonging to the "Exercises," (in which place, we hope others will find them as useful as we do in

our own teaching,) yet are—some of them at least—among the best compositions in the book; and are intended for Church Service.

We would respectfully offer one or two suggestions to the teacher. First,—not to confine the exercise of a class throughout a lesson—even the *first*—to rudimental practice; but to relieve each lesson with the practice of tunes, although they may be sung by rote. For, after all, it is from singing by rote—that is, by following or leaning on others—that we learn to sing, and to read. Second,—it will be seen that we have given no rules with regard to the *accenting* of measures. This we deem as unnecessary as it would be to give rules for accenting the *feet* in Poetry. We have left it to the discretion of the teacher; and if his own style agrees with that of the best artists, he will find great labor requisite, to correct the proneness of the pupil to give *too much* accent to what are called the accented notes of the measure. For, until this *natural proneness to accent*, be, as it were, rooted out of the mind, no just perception of the beauties of style can be had. Stress, in the performance of a melody, should be regulated according to the construction of the musical figures, or phrases, and not monotonously according to the time-marks of the measure. Comparing a figure in melody, to form in architecture—a table leg, vase, or the like—the ascending notes are the increasing, and the descending notes, the decreasing portions of the figure. And the *art* consists in the graceful or effective manner in which it is varied and relieved—as in the arts of Sculpture or Painting—by which means, the various expressions—the sublime, the sprightly, the pathetic, &c,—may be given. It is true, that the rule here given, has many exceptions; and the very opposite is sometimes employed by composers, with good effect; yet, the monotonous accent of the measures, is never in good taste.

In making up the COLLECTION OF MUSIC which follows the Rudiments, our materials have been chosen mainly from the Themes of the most eminent composers, found in their Instrumental works. To these themes there is not the objection—(which is very properly made to those selected from operas and other secular *vocal* composi-

tions)—that they are associated with trifling subjects—the stage, or scenes of amusement; for they are to the community almost entirely unknown. And even if they were recognised, the associations could never be disagreeable; for, who has ever heard one of Beethoven's Symphonies, without being impressed with a feeling of solemnity, and adoration of Him from whom emanated the mind of Beethoven, and whose works are the prototypes of art.

It is proper to remark, however, that in many instances where the melody entire is ascribed to the author, the *motivo* or leading idea, is all that was taken of the original composition. We state this as a caution to those who may suppose that they have a right to use, for publication, all tunes of foreign authorship. The exclusive right to all alterations in the melodies as well as to all the harmonies will be claimed by the proprietors of this book.

In harmonizing the Vocal Score, especial reference has been had to the register of voices in the several parts; a subject, in relation to which, we think, there has been great error, much to the injury of vocal organs. The Soprani have been made to sing Contralto—the Contralti to sing Tenore—the Tenori to sing Baritone, and the Bassi to sing so low that they could produce no clearness of tone. Consequently the beautiful Soprano quality of the female voice, and the rich reedy quality of the Italian Tenor, has given place to that execrable bellowing from the throat, which in the female voice, is called by some the *falsetto*. It is the quality of voice employed by sweeps, and other bawlers in the street, where alone it is appropriate. Fr

a soprano singer to use it at all, is to ruin the scale of the voice. The same may be said of the Tenor. We have intentionally set the parts high; not, however, higher than they have ever been set by the standard composers.

The Instrumental Score is written expressly for the Organ, and not for the Piano Forte. It may, however, be easily adapted to the latter instrument, by repeating or striking again, such notes as are written for the organ to be held down. The accompanist on the Piano Forte, will readily perceive what is required for the proper effect; for, it is not best even on the Piano to strike all the notes as they are in the voice parts, but to sustain them according to the capacity of the instrument. It will be seen in the Organ Score, that a small note frequently occurs in the part for the left hand. This may be played instead of the large note below it, when there are no pedals to the organ, and when the hand cannot reach the large notes.

Although there is an organ part throughout, yet the book is not the less adapted to the use of such choirs as have no organ. The organ part is but the compression of the voice parts to two staves; and, while it will be of great advantage in a church where there is an organ, or in the parlor where there is a Piano Forte, it can be no disadvantage where there is no accompaniment.

With these remarks the book is submitted to the public; and if it prove a means of elevating the standard of musical taste, it will fulfil the desire which prompted its undertaking.

METHOD OF INSTRUCTION

IN THE

RUDIMENTS OF MUSIC.

IN EVERY ART, THE THINGS WHICH WE ARE TO DO BY HAVING LEARNED, WE LEARN BY DOING. THUS, BY BUILDING MEN BECOME BUILDERS, AND BY PRACTISING MUSIC THEY BECOME MUSICIANS.—*Arist. Ethic.* v. ii. c. 1.

THE END OF THEORY IS THE BEGINNING OF PRACTICE ; AND SO RECIPROCALLY, THE END OF PRACTICE, THE BEGINNING OF THEORY.—*Ib.*

MUSIC is the Art of conveying to the mind, the idea of the Beautiful through the medium of the ear.

The *material* part of Music, therefore, is *Sound* ; and the *formal* part is the *modification* of Sound. The former depends upon physical causes—the latter, upon the mind.

To obtain a knowledge of the principles of *Sound*, in general, any work upon natural philosophy may be consulted.

The modifications of sound in the Art of Music are resolved, mainly, into two divisions ; viz : *First*—the modification of sound with regard to the degree of frequency of the vibrations or pulsations of the air, which produces what is called *PITCH* :—and, *Second*—the modification of sound with regard to duration and succession, which is called *TIME*. The former makes *Melody* ; and the latter *Rhythm* ; both of which, even in the simplest music—or that of a single part—are generally combined.*

Music, in its greatest perfection, consists of several parts together ; which combination is called *HARMONY*. The analysis of music, therefore, reduces it to three distinct properties—*MELODY, RHYTHM, and HARMONY*.

As these instructions are designed, not to teach the composition of music, but simply how to read or perform that which is composed and written ; it becomes necessary to consider only the two modifications of sound—*Pitch* and *Time*—with reference to their use in the production of *Melody* and *Rhythm*.

The best representation of the modifications of *Pitch* belonging to the musical system, as now established, is found in the instrument called the *Piano Forte*. The picture of the *Key-board* of that instrument is given at *Table No. 1*.

We must rely upon the teacher to give the necessary explanation of this subject, which, even if there were room here to write it, would require audible exemplification to make it clearly understood. And, when it is practicable, the explanation is rendered still more plain by opening and exhibiting the mechanism of the instrument. The following remarks will be sufficient to suggest the mode of explaining ; which should be varied according to circumstances.

The *Table* represents a *Piano Forte*, which makes seventy-three sounds, or de-

* Other modifications of sound,—such as loudness and softness, clearness, fullness, plaintiveness, boldness, etc., etc., may be admitted ; yet, as they are not included in musical notation, but in the verbal directions for expression in the performance ; they are not properly included in a scientific analysis.

grees of pitch. The distance between every two adjacent degrees, is called, half a tone—semitone. Proceeding from the *left* to the *right* is called going up—and *vice-versa*, going down.

The *Key-board* is contrived with a double row of keys—one of white keys, and the other of black keys. The white keys make a scale,* corresponding with the scale most natural to the human voice ; and is called the *Diatonic Scale*, because it proceeds mostly by intervals of *Tones*. The black keys make the sounds that were left out of the diatonic scale.

NAMES OF THE DEGREES OF PITCH.

A System of *Pitch*, called “*Concert Pitch*,” being established, by which all instruments are tuned—the several sounds constituting the system are named.

The plan of naming the sounds of the musical system is based upon the following suggestions : *First*, that the white-key sounds are the legitimate degrees of the musical scale ; and, *Second*, that the eighth sound from any given one of the white-key sounds, is a duplicate of that one ; and the fifteenth, a duplicate of the eighth, and a re-duplicate of the first, and so on ; and, consequently, that there are but seven primitive degrees, according to the white-key sounds of the *Piano Forte*. Hence, only seven names are employed for designating all the sounds produced by the white keys ; these being repeated over and over.

The Germans and the English employ the first seven letters of the alphabet. See *Table No. 1*.

The Italians and the French employ other names. See the same *Table*.

What the intervals or steps are of this scale—called the *Natural* or *Diatonic* scale—that produced by the white keys of the *Piano Forte*—will be readily perceived, when it is considered that from any key of the *Piano*, to the next adjacent key—including both the white and the black keys—the interval is a *semitone*. Therefore, when there is a *black* key between two adjacent *white* keys, the interval between the two white keys is a *Tone* ; and when there is no black key between two adjacent white keys, the interval between the two white keys is a *Semitone*.

* From the Latin, *scala*—signifying ladder, or stairs.

[Let the pupil now describe the intervals between any two adjacent sounds of the Piano Forte, using either the English or the Italian names, as the teacher may prefer.]

NAMES OF THE BLACK-KEY SOUNDS.

As the sound produced by any black key is half a tone higher than the white key next to the left, and half a tone lower than the white key next to the right ; it is named according to this relation. The technical term in music denoting *elevation* is "*sharp*," and that denoting *depression* is "*flat*," hence, the sound of the black key which is between F and G, (*Fa* and *Sol*,) is called F sharp or G flat, (*Fa* sharp, or *Sol* flat,) which implies, the sound next *above* F and next *below* G. In like manner all the black-key sounds are named. See Table No. 1.

NAMES AND DEFINITION OF THE SIGNS WHICH ARE USED TO DESIGNATE THE DEGREES OF PITCH.

SIGNS.	NAMES.	DEFINITION.
♮	Natural,	White-key sound.
♯	Sharp,	Half a tone higher than the Natural.
♭	Flat,	Half a tone lower than the Natural.

In the various ramifications of the art of composition, sounds will sometimes be employed which are a *tone* above and others a *tone* below natural. Then the following signs are used :

×	Double-sharp,	A tone higher than Natural.
bb	Double-flat,	A tone lower than Natural.

See Table No. 1.

Table No. 1.

	FIRST OCTAVE.	SECOND OCTAVE.	THIRD OCTAVE.	FOURTH OCTAVE.	FIFTH OCTAVE.	SIXTH OCTAVE.
<i>German Names.</i>	F fis or ges	F fis or ges	F fis or ges	F fis or ges	F fis or ges	F fis or ges
<i>Indian Names.</i>	F min or sorr	F min or sorr	F min or sorr	F min or sorr	F min or sorr	F min or sorr
<i>English Names.</i>	F E♯ or G♭	F E♯ or G♭	F E♯ or G♭	F E♯ or G♭	F E♯ or G♭	F E♯ or G♭
<i>Sounds.</i>	○	○	○	○	○	○
<i>Key-board.</i>						
	F G A B C D E F G A B C D E F G A B C D E F G A B C D E F	fa sol la si do re mi fa sol la si do re mi fa sol la si do re mi fa sol la si do re ml fa sol la si do re ml fa sol la si do re ml fa sol la si do re ml fa sol la si do re ml fa				
	FIRST OCTAVE.	SECOND OCTAVE.	THIRD OCTAVE.	FOURTH OCTAVE.	FIFTH OCTAVE.	SIXTH OCTAVE.

REMARKS CONCERNING THE ITALIAN NAMES, AND THEIR MODIFICATIONS FOR EXPRESSING THE SHARPS AND FLATS.

The Italian names are the best to be used in singing; and are recommended even in playing. The addition of the letter "n" and "r," as a name for the sharp and flat sound—making "fan," synonymous with "fa sharp," and "lar," synonymous with "la flat"—is but the application of the long established German system to the Italian names. (See the German names, Table No. 1.) This modification of the Italian names is found from experience to be productive of the best results. They are, however, employed mainly for the eye; and it is not important that they should be distinctly pronounced in singing—at least after the sounds are well understood. The addition of "nn" and "rr," to designate the double sharps—thus, "fann" as synonymous with "fa double-sharp," and "sirr" as synonymous with "si double-flat" is, of course, designed entirely for the eye, as it cannot be distinguished from the "n" or the "r" in "fan" and "sir," in pronunciation.

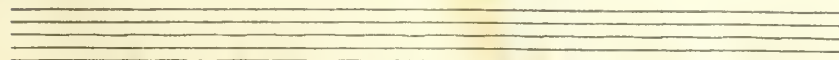
Let the names of the sharps and flats have the Italian pronunciation—thus: fan, pronounced (fahn); son, (sown); lan, (lahn); sin, (seen); don, (doan); ren, (rain); min, (mean); dor, (dore); sir, (seer); lar, (larr); sor, (soar); far, (farr); mir, (mere); rer, (rayr.)

[The practice of changing the vowel for the name of a sharp or a flat as in some of our American books—thus, for Do# substituting Di—(pronounced Dee,) and for Fa# Fi—(Fee,) is very pernicious. The change of the vowel sound so deceives the ear, that the pupil often thinks when he has pronounced "fee," that he has raised the pitch, when in fact the pitch is still fa. If you were required to judge of the comparative size of two objects, by the eye, it certainly would be disadvantageous to make one white and the other black. Besides, the pronunciation of ee does not tend to raise the pitch; if it did, there would be great difficulty in the application of words to music.]

OF THE NOTATION OR MODE OF WRITING THE SOUNDS OF THE MUSICAL SYSTEM.

The sounds produced by the greater or less frequency of the pulsations of the air, being considered as different degrees of Pitch—or high and low,*—the system of writing the sounds is contrived accordingly. First, degrees are formed upon the page, by drawing five parallel horizontal lines. The lines, and the spaces between, are both used as degrees for representing the pitch of sounds, and are called, collectively, a Staff.

Table No. 2.
STAFF.



* There is no analogy between the relations of space expressed by the terms high and low, and the relations of sound expressed by these terms; that is, there is no reality in the Pitch of Sound. The idea is fanciful, and the language is to be understood metaphorically. It is, however, conventional, and upon it is built our system of Notation. With equal propriety might the terms high and low be employed to denote the different shades of any color, if necessity required the adoption of such a fancy.

Table No. 3.

THE DEGREES OF THE STAFF NUMBERED.

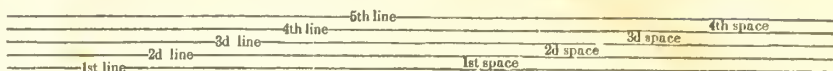
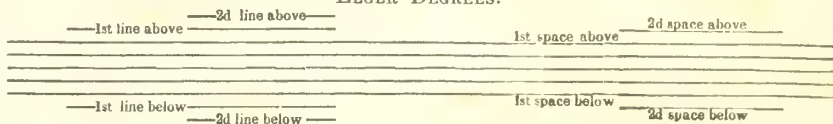


Table No. 4.

LEGER DEGREES.



OF CLEFS.

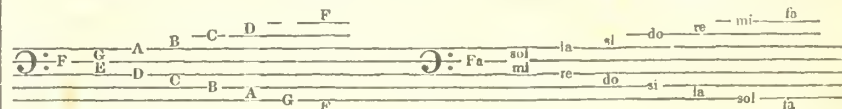
As the Staff contains only a small number of degrees, compared with the entire compass of the musical system, as represented by the Piano Forte, an auxiliary sign becomes necessary in order to make the several degrees of the staff designate the pitch of sounds. This auxiliary sign is called a CLEF—which term has the same signification as "Key," or "Interpreter." It is the key to the representation of the sounds of the musical system upon the staff.

There are three different Clefs employed, each of which denotes a certain sound of the musical system.

The first is the F or Fa Clef, made thus, C —It denotes the third F or Fa from the left hand, as represented by the key-board. See Table No. 1. When placed upon any line of the staff, it makes that line the representation of the sound which it denotes; and the other degrees of the staff are made by it to represent the sounds of the white keys* above and below, according to their successive order. It is usually placed on the fourth line. See Table No. 5.

Table No. 5.

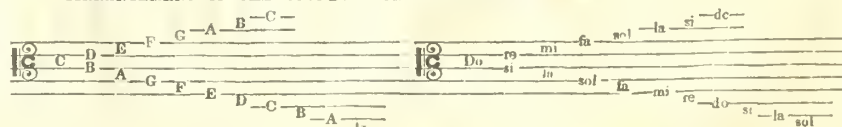
ARRANGEMENT OF THE SOUNDS WITH THE F OR FA CLEF ON THE FOURTH LINE.




The second is the C or Do Clef—thus, C . It denotes the third C or Do from the left hand, as represented in Table No. 1. It is used in this book for writing the Tenor, and is placed in the third space. See Table No. 6.

Table No. 6.

ARRANGEMENT OF THE SOUNDS WITH THE C OR DO CLEF IN THE THIRD SPACE.



* How the black keys are represented will be shown hereafter; the degrees of the staff are made to correspond to the order of the white keys.

The third is the **G** or *Sol* Clef, originally made thus—*gs*—now thus, . It denotes the fourth *G* or *Sol* from the left hand of the key-board. See Table No. 1. It is usually placed on the second line. See Table No. 7.

[A Synoptical View of all the ways in which the Clefs have ever been used is given at Table No. 8.*]

Table No. 7.

ARRANGEMENT OF THE SOUNDS WITH THE G OR SOL CLEF ON THE SECOND LINE.

Table No. 8.--Representation of the Sounds of the Piano Forte by Clefs.

* The "French Violin Clef," "Mezzo Soprano Clef," and the "Baritone Clef," have become nearly obsolete. The Italians still use the C Clef on the first line for writing the Soprano; the Germans use the same for writing the Soprano part of Choruses in the Partition or Full Score. The Alto and Tenor Clefs are still extensively used.

Table No. 9.—Representation of the Natural or White-key Sounds of the Piano Forte, by the Clefs as they are employed in this book.

SOPRANO AND ALTO.

TENORE.

BASSO.

F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C D E F
fa sol la si do re mi fa sol la si do re mi fa sol la si do re mi fa sol la si do re mi fa sol la si do re mi fa

Table No. 10.—Representation of the Black-key Sounds.

F G A B C D E F G A B C D E F G A B C D E F G A B C D E F G A B C D E F
fa sol la si do re mi fa sol la si do re mi fa sol la si do re mi fa sol la si do re mi fa sol la si do re mi fa

OF TIME.

To perform music which has been composed with regard to rhythm or measure, it is necessary to "keep time." Time is that portion of infinite duration which is marked or measured. The measurement of time is made by periodical motion. When the heavenly bodies were first put in motion, then "time began"—that is, time began to be marked or measured.

To keep time for the purposes of music, it is only necessary to divide duration into equal periods—the periods being indefinite in their length. The pendulum put in motion—it being made sometimes longer and sometimes shorter—will explain this principle.

All further explanations, that are deemed necessary, will be found along with the Practical Exercises in the following pages.

NOTATION OF TIME.

Marks representing relative degrees of duration are employed, called NOTES and RESTS. These, together with BARS, dividing the music into MEASURES, are the signs used in writing Time. See Tables Nos. 10, 11, and 12

OF BEATING TIME.


Beating time is a duty alone devolving upon the Leader of a musical performance. Performers should, however, learn to beat, in order to be able to perform without beating. The use of the hand, made in the form of an index, thus, , and held in a vertical position, with a simple motion from the wrist, is the most graceful as well as the most precise method. In beating, two objects are to be borne in mind—one of which is, the marking of the Time; and the other, the marking of the Measures.

Table No. 10.

NOTES.

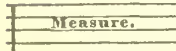
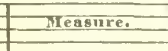
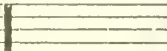
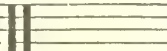





	8 BEATS.	4 BEATS.	2 BEATS.	1 BEAT.	2 NOTES TO A BEAT.	4 NOTES TO A BEAT.	8 NOTES TO A BEAT.
English Names.	Breve.	Sembreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
German Names.	Double Long.	Long Note.	Half Note.	Quarter Note.	Eighth Note.	Sixteenth Note.	Thirty-secondth Note

Table No. 11.

RESTS.



	8 BEATS	4 BEATS.	2 BEATS.	1 BEAT.	4 TO A BEAT.	4 TO A BEAT	8 TO A BEAT.
English Names.	Breve Rest.	Sembreve Rest.	Minim Rest.	Crotchet Rest:	Quaver Rest:	Semiquaver Rest.	Demisemiquaver Rest.
German Names.	Double Rest.	Whole Rest.	Half Rest.	Quarter Rest.	Eighth Rest.	Sixteenth Rest.	Thirty-secondth Rest.

Table No. 12.

BARS AND MEASURES.				SIGNS FOR REPEATING.—[The teacher will explain.]				
Bar.	Period Bar.	Double Bar.	Close.	1.	2.	3.	4.	5.
								

Signs for Expression.

- Piano, *Pia.*, or *P.*, - - - - - Soft.
- Pianissimo, or *PP.*, - - - - - Very soft.
- Forte, *For.*, or *F.*, - - - - - Loud.
- Fortissimo, or *FF.*, - - - - - Very loud.
- Mezzo, *Mez.*, or *M.*, - - - - - Middling.
- Mezzo Forte, or *Mf.*, - - - - - Middling loud.
- Mezzo Piano, or *Mp.*, - - - - - Middling soft.
- Forzando, *Fz.*, or $<$, - - - - - Sudden increase of loudness to a single note.
- Rinforzando, *Rfz.*, or $<$, - - - - - Sudden increase of loudness to several notes.
- Sforzando, *Sfz.*, *Sf.*, or $>$, - - - - - Sudden diminution of loudness.

- Crescendo, *Cres.*, or $<$, - - - Gradual increase of loudness.
- Diminuendo, *Dim.*, or $>$, - - - Gradual diminution of loudness.
- Swell, *Sw.*, or \diamond , - - - Gradual increase and diminution of loudness.
- Staccato, *Stac.*, or , - - - To separate the sounds.
- Legato, *Leg.*, or , - - - To connect the sounds.
- Rallentando, or *Rall.*, - - - Gradual retardation of the time and stress.
- Smorzando, or *Smorz.*, - - - Dying away.
- Stringendo, or *String.*, - - - Compressing—acceleration of time.
- Sostenuto, - - - - - Sustained.

Exercises in Pitch and Time. Common Time—Four Beats in each Measure.

G or Sol Clef, on the second line. 1. *Exercise to at-tune the Voice.* Hold-or-Pause. Sol

2. Whole Notes. Bar. Measure. Bar. Measure. Bar. Measure. Bar. Measure. Double Bar.

3. Half Notes. 1, 2, 3, 4. D. L. R. U.

4. Quarter Notes. 1, 2, 3, 4. D. L. R. U.

Counting—1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4. 1, 2, 3, 4.

Beats—D. L. R. U.* D. L. R. U.* D. L. R. U.* D. L. R. U.*

F or Fa Clef, on the fourth line. 5. Fa 6. 1, 2, 3, 4. D. L. R. U. 7. 1, 2, 3, 4. D. L. R. U. 8. 1, 2, 3, 4. D. L. R. U.

Score of Two Parts. Notes and Rests.

Brace. 9. Whole Rests. Period Bar. 10. Half Rests.

Sop. & Tenore. 1, 2, 3, 4.

Basso. 1, 2, 3, 4.

11. Quarter Rests. 12.

13. A La 14. La 15. 16.

17. E MI 18. Mi 19. 20.

21. 22. 23. THE TIE—The Notes connected stand for one sound. 24.

* Down, Left, Right, Up.

25. 26. THE DOT—Represents half the time of the Note, added. 27.

28. 29. TRIPLE TIME—Three Beats in each Measure. 30. 31.

1, 2, 3. 1, 2, 3.
D. L. U. D. L. U.

32. 33. 34. 35.

1, 2, 3. 1, 2, 3.
D. L. U. D. L. U.

36. 37. 38.

39. COMMON TIME. 40. 41.

42. 43. 44. TETRACHORD.* 45.

Do

Do

Do Si La Sol Sol La Si Do

TETRACHORD.*

Do

Do Re Mi Fa Fa Mi Re Do

Do

* Let the Teacher here illustrate the difference in the intervals between the degrees of the Scale, and the meaning of the words *Tone* and *Semitone*. This subject is to be addressed, not to the *sense*, but to the *reason*, it being a fact in philosophy, not discovered by the ear, but made evident to the mind from mathematical reasoning. Let it therefore be explained to the understanding by the Monochord, (a string of the guitar or violin will answer,) what are the relative variations of pitch which form a Tetrachord.

46. 47. 48.

Exercise 46: Treble clef, common time. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Exercise 47: Bass clef, common time. Notes: C3, D3, E3, F3, G3, A3, B3, C4. Exercise 48: Treble clef, common time. Notes: C4, D4, E4, F4, G4, A4, B4, C5.

49. 50.

Exercise 49: Treble clef, common time. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Exercise 50: Bass clef, common time. Notes: C3, D3, E3, F3, G3, A3, B3, C4.

51. 52.

Exercise 51: Treble clef, common time. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Exercise 52: Bass clef, common time. Notes: C3, D3, E3, F3, G3, A3, B3, C4.

53.

Exercise 53: Treble clef, common time. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Bass clef, common time. Notes: C3, D3, E3, F3, G3, A3, B3, C4.

54.

Exercise 54: Treble clef, common time. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Bass clef, common time. Notes: C3, D3, E3, F3, G3, A3, B3, C4.

55. Rest for Four Measures. 4

Rest for Four Measures. 4

56. 4

4

57. Rest for Two Measures. 2

Rest for Two Measures. 2

4

58. 1. 2. 1. 2.

1. 2. 1. 2.

2. 1. 1.

59.

60.

Musical notation for exercise 60, consisting of two staves in common time. The upper staff begins with a treble clef and the lower with a bass clef. The melody in the upper staff consists of quarter notes and rests, while the bass staff provides a simple accompaniment of quarter notes and rests.

61.

Musical notation for exercise 61, consisting of two staves in common time. The upper staff begins with a treble clef and the lower with a bass clef. The melody in the upper staff consists of quarter notes and rests, while the bass staff provides a simple accompaniment of quarter notes and rests.

62.

Musical notation for exercise 62, consisting of two staves in common time. The upper staff begins with a treble clef and the lower with a bass clef. The melody in the upper staff consists of eighth notes and quarter notes, while the bass staff provides a simple accompaniment of eighth notes and quarter notes.

63.

Musical notation for exercise 63, consisting of two staves in common time. The upper staff begins with a treble clef and the lower with a bass clef. The melody in the upper staff consists of eighth notes and quarter notes, while the bass staff provides a simple accompaniment of eighth notes and quarter notes.

64.

Musical notation for exercise 64, consisting of two staves in common time. The upper staff begins with a treble clef and the lower with a bass clef. The melody in the upper staff consists of eighth notes and quarter notes, while the bass staff provides a simple accompaniment of eighth notes and quarter notes.

Let the Teacher now explain the nature of the Octave or 8th degree, from any given sound. He will find these Exercises convenient for teaching the names of all the lines and spaces. Those within the compass of the voice, only are to be sung.

65. *Do- Re -Mi- Fa* 66. *Do Re Mi Fa* 67. *Sol -La- Si -Do-* 68. *Sol La Si Do*

69. 70. 71. 72.

73. 74. 75.

76. 77. 78.

79. SCALE OF EIGHT NOTES. 79½ TRIPLE TIME.

80. EIGHTH NOTES. 81. 82. 83. 84.

85. SIXTEENTH NOTES. 86. 87. 88.

89. EIGHTH REST. 90. 91. 92. 93. 94.

95. 96. 97. 98. 99. 100.

101. SIXTEENTH REST. 102. 103. 104.

122. 123. 124. 125.

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/4 time. Exercises 122, 123, 124, and 125 are shown, each consisting of a short melodic phrase followed by a double bar line.

126. 127. 128.

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/4 time. Exercises 126, 127, and 128 are shown, each consisting of a short melodic phrase followed by a double bar line.

129. 130. 131. 132. 133.

TRIPLETS—The Figure 3.

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 3/4 time. Exercises 129, 130, 131, 132, and 133 are shown. Exercises 129 and 130 include fingerings: D. L. U. and D. 3 L. U. respectively. Exercises 131, 132, and 133 feature triplets, indicated by a '3' over the notes.

134. 135. 136. 137.

COMPOUND TRIPLE TIME.

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Exercises 134 and 135 are in 3/4 time, while 136 and 137 are in 9/8 time. Exercises 134 and 135 feature triplets, indicated by a '3' over the notes.

138. 139. 140.

Two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. Exercises 138, 139, and 140 are shown, each consisting of a short melodic phrase followed by a double bar line.

TWO FOURTHS TIME.—Two Beats.

141. 142. 143. 144.

145. 146. 147.

148. 149. 150.

SIX EIGHTHS TIME.

151. 152. 153. 154.

SUMMARY.

155. 156. 157. 158. 159. 160.

Beats— D. L. R. U. D. L. R. U. D. L. U. D. L. U. D. U.

Different Styles of writing the same Time.

161. COMMON TIME. 162. 163.

Beats—D. L. R. U. D. L. R. U. D. L. R. U.

164. TRIPLE TIME. 165. 166.

D. L. U. D. L. U. D. L. U.

167. ALLA-BREVE TIME. 168. 169.

D. U. D. U. D. U.

170. COMPOUND COMMON TIME. 171. 172.

D. L. R. U. D. L. R. U. D. L. R. U.

173. COMPOUND TRIPLE TIME. 174. 175.

D. L. U. D. L. U. D. L. U.

176. COMPOUND ALLA-BREVE TIME. 177. 178.

D. U. D. U. D. U.

METHOD OF INSTRUCTION.

THE DO, or C CLEF.

As used for writing the Soprano—

As used for writing the Mezzo-Soprano—

179.

Do re mi fa sol la si do Do re mi fa sol la si do Do mi sol do

180.

Do re mi fa sol la si do Do re mi fa sol la si do Do mi sol do

As used for writing the Contralto—

As used for writing the Tenor—

181.

Do re mi fa sol la si do Do si la sol fa mi re do Do re mi fa sol la si do Do mi sol do

182.

Do si la sol fa mi re do Do re mi fa sol la si do Do mi sol do

The use of the C, or Do Clef, as in either of the four preceding Examples, has become nearly obsolete. In its stead, the G, or Sol Clef has been employed, as well for the Tenor as for the Soprano. Its use for Tenor, however, is objectionable; because it represents the notes an Octave too high. The object in using the G Clef for Tenor, was, to save to the singer the trouble of learning two modes of writing the degrees of the same name. This object is gained, by using the C, or Do Clef, placed in the 3d space; while, at the same time, it gives a true representation of the sounds.

As the Soprano and Alto are written in this Book—

As the Tenor is written in this Book—

183.

Do si la sol fa mi re do

184.

Do si la sol fa mi re do

SCORE OF FOUR PARTS.

E. I.

185. IMITATION.

Soprano. Awake, and sing the song Of Mo-ses and the Lamb; Wake, eve - - ry heart and eve - - ry tongue, To praise, To praise the Sa - viour's name.

Alto. Awake, and sing the song Of Mo-ses and the Lamb; Wake, eve - - ry heart and tongue, To praise the Sa - viour's name.

Tenore. Awake, and sing the song Of Mo-ses and the Lamb; Wake, eve - - ry heart and eve - - ry tongue, To praise the Sa - viour's name.

Basso. Awake, and sing the song Of Mo-ses and the Lamb; Wake, eve - - ry heart and eve - - ry tongue, To praise the Sa - viour's name.

SHARPS, FLATS AND NATURALS.*

Semitonic, or Chromatic Scale, Written with Sharps.

Semitonic, or Chromatic Scale, Written with Flats.

186.

Do don re ren mi fa fan sol son la lan si do

187.

Do rer re mir mi fa sor sol lar la sir si do

* For an explanation of the marks, see the picture of the Key-board of the Piano Forte—page 6.

188.

Enharmonic Scale.—N. B. The two notes beneath each curve line, are played by the same key of the Piano-Forte.

Do don rer re ren mir ml far min fa fan sor sol son lar la lan sir si dor sin do

Do don rer re ren mir ml far min fa fan sor sol son lar la lan sir si dor sin do

ACCIDENTALS.

Any *Sharp, Flat, or Natural*, which is placed before a note in the course of a piece, is called an *Accidental*. It stands for all the notes of the same name as the one it precedes, till the end of the measure in which it stands; and, if the last note of a measure be marked by an *Accidental*, and the next measure begin with the same note, then the *Accidental* stands for this note also.—See 189—Alto second measure; also, Soprano eighth measure.

189.

Tune in Long Metre.

(Words by H. K. White.)

W. A.

Soprano. *Alto.* *Tenore.* *Basso.*

1. When marshall'd on the night-ly plain, The glitt'ring host be - stud the sky; One star a - lone of all the train Can fix the sin - ner's wand'ring eye.
 2. Hark! hark! to God the cho - rus breaks, From eve - ry host, from eve - ry gem; But one a - lone the Sa - viour speaks— It is the star of Beth - le - hem.

190.

Tune in Long Metre.

(Words by Campbell.)

W. A.

Soprano. *Alto.* *Tenore.* *Basso.*

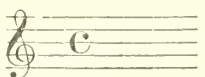
1. O Zi - on! lift thy rap - tured eye, The long ex - pect - ed hour is nigh; The joys of na - ture rise a - gain, The Prince of Sa - lem comes to reign.
 2. See, Mer - cy from her gold - en urn Pours a rich stream to them that mourn! Be - hold, she binds with tend - er care, The bleed - ing bo - som of de - spair.
 3. He comes to cheer the trembling heart, Bids Sa - tan and his host de - part; A - gain the Day - star gilds the gloom, A - gain the bow'rs of E - den bloom.

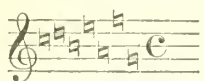
OF THE SIGNATURE.

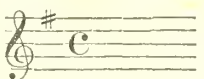
On comparing the scale of the voice, or *Diatonic Scale*, with the scale of the Piano Forte, or *Chromatic Scale*, it will be seen that every Octave or compass of Eight degrees of the former, includes Thirteen degrees of the latter; consequently, that, for every Octave of the Diatonic Scale, the Piano Forte provides Five Supernumerary Sounds.* See any of the subsequent pages where the picture of a ladder is used for illustration; see, also, the picture of the Key-board, page 6.

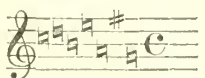
The SIGNATURE is the sign placed upon the Staff, immediately after the Clef, denoting what sounds are employed to form the Diatonic Scale in which the piece is composed.

The Signature is to be understood thus:—When sounds are Natural (\natural) the sign is omitted;

therefore, no mark after the clef, thus:  is the same as though there were

seven Naturals, thus:  denoting that the sounds of which the melody is composed are all Naturals or White-Key Sounds. This Signature is said to be Natural. In like

manner the Signature *Fa* # ($F\sharp$), thus:  means the same as one Sharp and

six Naturals, thus:  This is called the signature of One Sharp, or *Fa* (F)

Sharp; and denotes that every *Fa* (F) throughout the piece is to be sung or played Sharp, and all the other sounds Natural. For further illustration, see any of the subsequent pages.

OF THE KEY TO INTONATION.

To "Read with Intonation," is, to express with the voice the degrees of pitch which are represented by the notes according to the Signature. This, without the aid of an instrument, is exceedingly difficult; and never can be attained without much practice. The Key which enables us to judge of the pitch of any sound, is, the *Diatonic Scale*. The relative degrees of this scale we can appreciate in the mind; and by this mental appreciation, we are able to express with certainty the pitch of any sounds, relatively, either approximate or remote.

As the Intervals produced by the sounds of the Diatonic Scale, are all, after the first seven, repetitions of the same, over and over—Eight sounds, forming Seven Intervals, are a synopsis of the Key entire. Of the Seven Intervals of the Key, Two are tones and Five are semitones.

* A more scientific mode of explanation, would be, to consider the *Enharmonic Scale*, (See No. 188,) as the basis upon which the Diatonic Scale is formed. There would then be Fourteen Supernumerary sounds in every Octave. While the Piano Forte is used for illustration, it will be sufficient for the pupil to consider only the Chromatic Scale.

OF THE MODES OF THE KEY.

Mode means *form*; and it relates to the order of the Tones and Semitones, in the octave. There are but two Modes employed in modern music. One of these expresses Cheerfulness, and the other Sadness. The Cheerful Mode is that which may be produced by the white keys, from *Do* to *Do*, (C to C). It may be made by starting from any other degree with the use of the black keys. This is called the MAJOR MODE OF THE KEY, because in the Chord of the 1st, 3d, and 5th, called the Common Chord of the Key, the 3d is Major, (greater,)—it being the Major 3d which characterizes the Key, and gives to it the expression of cheerfulness. See in the pages following, the Major Mode of the Key, in all its positions, represented by the picture of a Ladder, on the upper side of the staff.

The Melancholy Mode is that which may be produced by the White Keys of the Piano Forte, from *La* to *La*; or from any other note with the use of black keys. It is called the MINOR MODE OF THE KEY, because the 3d degree is but a *tone and a half* from the first—making a *minor or lesser Third* in the Common Chord of the Key—it being the *minor 3d* which gives to the music its melancholy expression. It is customary in modern music, *always to sharp the 7th degree*; and sometimes to sharp the 6th degree also. See the Minor Mode of the Key in all its positions, illustrated by the Ladder, the *underside* of the staff, in the following pages.

TECHNICAL APPELLATIONS. RULES FOR FINDING THE KEY-NOTE.

The qualities or characteristics of the several notes of the Key are expressed, respectively, by the following terms, viz: the 1st is called the TONIC or KEY-NOTE, because it is the *basis* from which the other degrees are calculated in their intonations. The singer must know which is the KEY-NOTE or TONIC of a melody, and take his *cue* or *pitch* therefrom, in order to express the proper intervals.

The Key-note may always be known by the Signature. When the signature is Natural the Key-note of the Major Mode is *Do* (C), and of the relative Minor Mode, *La* (A).

When the Signature consists of *Sharps*, the Key-note of the Major Mode is the *next degree above the last sharp*—the one farthest to the right. When the Signature consists of *Flats*, the Key-note of the Major Mode is a 4th below, or a 5th above the last flat. The Key-note of the Minor Mode relative to each Major, is always a third below that of the Major. See the following pages.

The 2d degree of the Key is called the SUPERTONIC—the 3d the MEDIANT—the 4th the SUBDOMINANT—the 5th the DOMINANT—the 6th the SUBMEDIANT—and the 7th the LEADING-NOTE.

Let the Keys in the following pages be sung by the numbers, and also by the names of the abstract sounds which compose the Key.

The use of the names *Do, re, mi, fa, sol, la, si, do*; or, *Fa, sol, la, fa, sol, la, mi, fa*—transposing them with the Transpositions of the Key—is a practice greatly to be deprecated. Nor should the singing by numbers—which is the same in substance—be used, except like a "go-cart," in teaching a child to take the first steps.

Key—Major Mode—Tonic Do (C.)

Key—Minor Mode—Tonic La (A.)

Key—Major Mode—Tonic Do (C.)

Key—Minor Mode—Tonic La (A.)

COMMON CHORD, with the Major Third.

COMMON CHORD, with the Minor Third.

N^o. 1.

CHORAL—In Do (C) Major. S. M.

E. I.

Soprano.

Alto.

1. Be - hold the lof - ty sky De - clares its Ma - ker God; And all the star - ry worlds on high. Pro - claim his power a - broad.
 2. The dark - ness and the light Still keep their course the sane; While night to day, and day to night, Di - vine - ly teach his name.

Tenore.

Basso.

N^o. 2.

CHORAL—In La (A) Minor. L. M.

German.

Soprano.

Alto.

1. Look down in mer - cy, Lord, and see The migh - ty woes that bur - den me; Down to the dust my life is brought. Like one long bu - ried and for - got.
 2. I can - not live with - out thy light, Cast out and ban - ish'd from thy sight; Thy ho - ly joys, my God, re - store, And guard me that I fall no more.

Tenore.

Basso.

Key with One Sharp—Fa (F) Sharp.

Key—Major Mode—Tonic Sol (G.)

Key—Minor Mode—Tonic Mi (E.)

Key—Major Mode—Tonic Sol (G.)

Key—Minor Mode—Tonic Mi (E.)

COMMON CHORD, with the Major Third

COMMON CHORD, with the Minor Third

No. 3.

CHORAL—In Sol (G) Major. S. M. E. I.

Soprano.

Alto.

Tenore.

Basso.

1. O Lord, our heav'n - ly King; Thy name is all di - vine; Thy glo - ries round the earth are spread, And o'er the heav'ns they shine.
 2. How rich thy boun - ties are! How won - drous are thy ways! Of dust and worms thy pow'r can raise A mon - u - ment of praise.

No. 4.

CHORAL—In Mi (E) Minor. S. M. E. I.

Soprano.

Alto.

Tenore.

Basso.

1. When o - ver - whelm'd with grief, My heart with - in me dies,— Help - less and far from all re - lief, To heav'n I lift my eyes.
 2. O lead me to the rock, That's high a - bove my head; And make the co - vert of thy wings, My shel - ter and my shade.

Key—Major Mode—Tonic Re (D.)

Key—Minor Mode—Tonic Si (B.)

Key—Major Mode—Tonic Re (D.)

Key—Minor Mode—Tonic Si (B.)

N^o. 5

CHORAL—In Re (D) Major. 7_s, or III, 2.

German.

1. On thy church, O Pow'r di - vine, Cause thy glo - rious face to shine; Till the na - tions from a - far Hail her as her guid - ing star; Till her sons from zone to zone Make thy great sal - va - tion known,
 2. Then shall God, with lav - ish hand, Seat - ter bless - ings o'er the land; Earth shall yield her rich in - crease, Eve - ry breeze shall whis - per peace, And the world's re - mo - test bound With the voice of praise re - sound.

N^o. 6.

CHORAL—In Si (B) Minor. 7_s, or III, 1.

E. I.

1. Lord, we come be - fore thee now; At thy feet we hum - bly bow; Oh, do not our suit dis - dain; Shall we seek thee, Lord, in vain?
 2. Lord, on thee our souls de - pend; In com - pas - sion now de - scend; Till our hearts with thy rich grace; Tune our lips to sing thy praise.

Key with Three Sharps—Fa, Do, and La (F, C & A) Sharp.

Key—Major Mode—Tonic La (A⁴)

Key—Minor Mode—Tonic Fa⁴ (F⁴)

Key—Major Mode—Tonic La (A)

Key—Minor Mode—Tonic Fa⁴ (F⁴)

COMMON CHORD, with the Major Third.

COMMON CHORD, with the Minor Third.

No. 7.

CHORAL—In La (A) Major. P. M.

(Words by Miss A. B. Cooke.)

C. H. Rink.

Soprano.

Alto.

Tenore.

Basso.

1. Fa-ther, we wor-ship thee, throned in thy glo-ry; O, hear us, Hear the glad strain, Gushing from our grate-ful hearts, Praising thy good-ness; O, hear us!

2. Fa-ther, we come to the throne of thy mer-cy; O, hear us! Bow down thine ear, And while our voi-ces we blend In suppli-ca-tion, O, hear us!

3. Joy-ous we send forth our loud songs of tri-umph; O, hear us! From thy high heav'n; Hear our full cho-rus of praise: God, in thy glo-ry, O, hear us!

No. 8.

CHORAL—In Fa⁴ (F⁴) Minor. L. M.

E. I.

Soprano.

Alto.

Tenore.

Basso.

1. He dies, the Friend of sin-ners dies! Lo, Sa-lem's daugh-ters weep a-round! A sol-emn dark-ness veils the skies, A sud-den trem-bling shakes the ground!

2. Ye saints, ap-proach! the an-guish view Of him who groans be-neath your load; He gives his pre-cious life for you, For you he sheds his pre-cious blood.

Key—Major Mode—Tonic Mi (E.)

Key—Minor Mode—Tonic Do# (C#.)

Key—Major Mode—Tonic Mi (E.)

Key—Minor Mode—Tonic Do# (C#.)

N^o. 9. CHORAL—In Mi (E) Major. 7s, or III, 1. E. I.

Soprano.

Alto.

1. Sov' reign Ru - ler of the skies, Ev - er gra - eious, ev - er wise, All our times are in thy hand, All e - vents at thy com - mand.
 2. Times of sick - ness, times of health, Blight - ing want, and cheer - ful wealth, All our plea - sures, all our pains, Come, and end, as God or - dains.
 3. May we al - ways own thy hand, Still to thee sur - ren - der'd stand, Know that thou art God a - lone, We and ours are all thy own!

Tenore.

Basso.

N^o. 10. CHORAL—In Do# (C#) Minor. S. M. E. I.

Soprano.

Alto.

1. And must this bo - dy die, This mor - tal frame de - cay? And must these ac - tive limbs of mine Lie mould - 'ring in the clay?
 2. Cor - rup - tion, earth, and worms, Shall but re - fine this flesh, Till my tri - um - phant spi - rit comes, To put it on a - fresh.

Tenore.

Basso.

Key with Five Sharps—Fa, Do, Sol, Re, and La (F, C, G, D & A) Sharp.

Key—Major Mode—Tonic Si (B.)

Key—Minor Mode—Tonic Sol# (G#)

Key—Major Mode—Tonic Si (B.)

Key—Minor Mode—Tonic Sol# (G#)

COMMON CHORD, with the Major Third.

COMMON CHORD, with the Minor Third.

No. 11.

CHORAL—In Si (B) Major. 7s, or III, 1.

F. Schneider.

Soprano.

Alto.

Tenore.

Basso.

1. Now the shades of night are gone, Now the morn - ing light is come; Lord, now we be thine to - day, Drive the shades of sin a - way.
 2. When our work of life is past, O re - ceive us then at last; Night and sin will be no more, When we reach the heav'n - ly shore.

No. 12.

CHORAL—In Sol# (G#) Minor. 7s, or III, 1.

F. Schneider.

Soprano.

Alto.

Tenore.

Basso.

1. Lord, be - fore thy pre - sen - ce come, Bow we down with ho - ly fear; Call our err - ing foot - steps home, Let us feel that thou art near.
 2. Wand'ring tho'ts and lan - guid vow'rs, Come not where de - vo - tion kneels; Let the soul ex - pand her stores, Glow - ing with the joy she feels.

Key—Major Mode—Tonic Fa# (F#)

1 2 3 4 5 6 7 8 2 3 4

COMMON CHORD, with the Major Third.

COMMON CHORD, with the Minor Third.

Key—Minor Mode—Tonic Re# (D#)

Key—Major Mode—Tonic Fa# (F#)

1 2 3 4 5 6 7 8 3 4 5 6 7 8

Key—Minor Mode—Tonic Re# (D#)

N^o. 13. CHORAL—In Fa# (F#) Major. 7s, or III, 1. E. I.

Soprano.

Alto.

1. Now be - gin the heav'n - ly theme, Sing a - loud in Je - sus' name; Ye who all his kind - ness provc, Tri - umph in re - deem - ing love.
 2. Hith - er, then, your mu - sic bring, Strike a - loud each joy - ful string; Mor - tals, join the hosts a - bove, Join to praise re - deem - ing love.

Tenore.

Basso.

4 3 8 7 6 5 4 3 8 7 6 5 7 6 4 3 6 - - 7 6 6 9 8 8 7 6 5

N^o. 14. CHORAL—In Re# (D#) Minor. C. M. W. A.

Soprano.

Alto.

1. To my com - plaint, O Lord my God, Thy gra - cious ear in - cline; Hear me, dis - tress'd and des - ti - tute Of all re - lief but thine.
 2. Thou, Lord, art good, nor on - ly good, But prompt to par - don too; Of plen - teous mer - cy to all those Who for thy mer - cy sue.

Tenore.

Basso.

6 7 6 6 6 6 4 3 6 7 6 6 6 6 6 8 7

Key with Six Flats—Si, Mi, La, Re, Sol, and Do (B, E, A, D, G & C) Flat.

Key—Major Mode—Tonic Solb (Gb.)

Key—Minor Mode—Tonic Mib (Eb.)

Key—Major Mode—Tonic Solb (Gb.)

Key—Minor Mode—Tonic Mib (Eb.)

COMMON CHORD, with the Major Third.

COMMON CHORD, with the Minor Third.

N^o. 15. CHORAL—In Sol b (Gb) Major. C. M. German.

Soprano.

Alto.

Tenore.

Basso.

1. With cheer-ful notes let all the earth To heav'n their voi-ces raise; Let all, in-spired with god-ly mirth, Sing sol-enn hymns of praise.
 2. God's ten-der mer-cy knows no bound, His truth shall ne'er de-ey; Then let the will-ing na-tions round Their grate-ful tri-bute pay.

N^o. 16. CHORAL—In Mib (Eb) Minor. L. M. E. I.

Soprano.

Alto.

Tenore.

Basso.

1. O Thou who hear'st when sin-ners cry, Tho' all my crimes be-fore thee lie; A-vert from them thy an-gry look, And blot their mem-ry from thy book.
 2. Cre-ate my na-ture pure with-in, And form my soul a-verse from sin; Let thy good Spi-rit ne'er de-part, Nor hide thy pre-sence from my heart.

Key—Major Mode—Tonic Re \flat (Db.)

Key—Minor Mode—Tonic Si \flat (Bb.)

Key—Major Mode—Tonic Re \flat (Db.)

Key—Minor Mode—Tonic Si \flat (Bb.)

Common Chord, with the Major Third.

Common Chord, with the Minor Third.

Detailed description: This section contains four musical staves. The first two staves show scales for D-flat major (Re-flat) and B-flat minor (Si-flat). The third and fourth staves show scales for D-flat major and B-flat minor, with a common chord indicated above. The fifth and sixth staves show common chords with major and minor thirds, respectively.

No. 17.

CHORAL—In Re \flat (Db) Major. 6s.

German.

Soprano.

Alto.

Tenore.

Basso.

1. God of all cre - a - tion, An - gels bow be - fore thee; Eve - ry tribe and na - tion, Wor - ship and a - dore - - thee.
 2. Spheres that sing while shin - ing In ce - les - tial cho - rus, Ev - er are com - bin - ing In thy prai - ses o'er - us!
 3. Na - ture too re - joi - ces In re - spon - sive mea - sure, While her my - riad voi - ces Swell the song of plea - sure!
 4. Fa - ther! life thou gav - est; With thy par - don seal us; By thy grace thou sav - est— In thy mer - cy heal - us.

Detailed description: This section contains musical notation for four vocal parts: Soprano, Alto, Tenore, and Basso. The music is in D-flat major and 6/8 time. The lyrics are in German and describe the creation and praise of God.

No. 18.

CHORAL—In Si \flat (Bb) Minor. 7s, or III, 1.

E. I.

Soprano.

Alto.

Tenore.

Basso.

1. When be - fore thy throne we kneel, Fill'd with awe and ho - ly fear, Teach us, O our God, to feel All thy sa - cred pre - sence near.
 2. Check each proud and wand - ring thought, When on thy great name we call; Man is nought, is less than nought; Thou, our God, art all, in all.

Detailed description: This section contains musical notation for four vocal parts: Soprano, Alto, Tenore, and Basso. The music is in B-flat minor and 7/8 time. The lyrics are in English and describe the awe and fear of God's presence.

Key with Four Flats—Si, Mi, La, and Re (B, E, A & D) Flat.

COMMON CHORD,
with the Major Third.

COMMON CHORD,
with the Minor Third.

Key—Major Mode—Tonic $A\flat$ ($A\flat$.)

Key—Minor Mode—Tonic $F\flat$ ($F\flat$.)

Key—Major Mode—
Tonic $A\flat$ ($A\flat$.)

Key—Minor Mode—Tonic $F\flat$ ($F\flat$.)

N^o. 19.

CHORAL—In $A\flat$ ($A\flat$) Major.

8s. PECULIAR.

German.

Soprano.

Alto.

1. Bless-ed be thy name for-ev-er, Thou of life the guard and giv-er; Thou canst guard thy crea-tures sleep-ing, Heal the heart long broke with weep-ing.
2. God of eve-ning's part-ing twi-light, Midnight's gloom, and morn-ing's sky-light; Thou who slumb'rest not nor sleep-est, Blest are they thou kind-ly keep-est.

Tenore.

Basso.

N^o. 20.

CHORAL—In F (F) Minor.

C. M.

E. I.

Soprano.

Alto.

1. When bloom-ing youth is snatch'd a-way By death's re-sist-less hand, Our hearts the mourn-ful tri-bute pay, Which pi-ty must de-mand.
2. While pi-ty prompts the ris-ing sigh, Oh, may this truth im-press'd With aw-ful pow'r—I too must die—Sink deep in eve-ry breast.

Tenore.

Basso.

Key—Major Mode—Tonic Mi♭ (E♭):

Key—Minor Mode—Tonic Do (C):

Key—Major Mode—Tonic Mi♭ (E♭):

Key—Minor Mode—Tonic Do (C):

COMMON CHORD, with the Major Third.

COMMON CHORD, with the Minor Third.

No. 21.

CHORAL—In Mi♭ (E♭) Major. 8s.

German.

Soprano.

Alto.

Tenore.

Basso.

1. God, who claims from land and o - cean, Heav'n and earth su - preme de - vo - tion; God of life, that fade shall nev - er, Bless - ed be thy name for - ev - er!

2. God of still - ness and of mo - tion, Of the de - sert and the o - cean, Of the moun - tain, rock and riv - er, Bless - ed be thy name for - ev - er!

No. 22.

CHORAL—In Do (C) Minor.* S. M.

E. I.

Soprano.

Alto.

Tenore.

Basso.

1. Is this the kind re - turn— Are these the thanks we owe? Thus to a - buse e - ter - nal love, Whence all our bless - ings flow?

2. To what a stub - born frame Has sin re - duced our mind, What strange re - bel - lous crea - tures we, And God as strange - ly kind.

* See Choral No. 1. Let this and that be sung alternately.

Key with Two Flats—Si and Fa (B & E) Flat.

Key—Major Mode—Tonic Sib (Bb.)

Key—Minor Mode—Tonic Sol (G.)

Key—Major Mode—Tonic Sib (Bb.)

Key—Minor Mode—Tonic Sol (G.)

COMMON CHORD, with the Major Third.

COMMON CHORD, with the Minor Third.

No. 23.

CHORAL—In Sib (Bb) Major. P. M.

German.

Soprano.

Alto.

Tenore.

Basso.

1. O Thou, whose all per - vad - ing might The laws of worlds dis - po - ses; Yet gives the spark - ling dew's their light, Their beau - ty to the ro - ses:

2. Thou Ru - ler of our des - ti - ny, No good hast thou de - nied us; Thou'st hid from view fu - tu - ri - ty— The past un - veil'd to guide us.

3. Tho' dark may be earth's vale, and damp, A thou - sand stars shine o'er us, And im - mor - tal - i - ty's pure lamp Shall gild our path be - fore us.

No. 24.

CHORAL—In Sol (G) Minor. P. M.

German.

Soprano.

Alto.

Tenore.

Basso.

1. The cold wind strips the yel - low leaf, The stars gleam faint - ly o'er us; All na - ture wears the garb of grief, While day is closed be - fore us.

2. Oh! in an hour so still as this, From care and tu - mult steal - ing. We con - se - crate an hour to bliss— De - vo - tion's ho - ly feel - ing.

Key—Major Mode—Tonic Fa (F.)

Key—Minor Mode—Tonic Re (D.)

Key—Major Mode—Tonic Fa (F.)

Key—Minor Mode—Tonic Re (D.)

COMMON CHORD, with the Major Third.

COMMON CHORD, with the Minor Third.

Detailed description: This section contains four musical staves. The first two staves show scales for F major and D minor, with fingerings 1-8 indicated above the notes. The third and fourth staves show the same scales. To the right, two chord diagrams are shown: 'COMMON CHORD, with the Major Third' and 'COMMON CHORD, with the Minor Third', each with fingerings 1, 3, 5, 8.

No. 25.

CHORAL—In Fa (F) Major. 7s, or III, 1.

German.

Soprano.

Alto.

1. They who on the Lord re - ly, Safe - ly dwell tho' dan - ger's nigh; Lo, his shelt - 'ring wings are spread O'er each faith - ful ser - vant's head.
2. When they wake, or when they sleep, An - gel guards their vi - gils keep; Death and dan - ger may be near. Faith and love have nought to fear.

Tenore.

Basso.

Detailed description: This section contains four staves of musical notation for a choral piece. The top two staves are for Soprano and Alto, and the bottom two are for Tenore and Basso. The music is in F major, 7/8 time. The lyrics are provided below the vocal staves.

No. 26.

CHORAL—In Re (D) Minor. 7s, or III, 1.

W. A.

Soprano.

Alto.

1. Come, ye wea - ry souls, op - press'd, Find in Christ the pro - mised rest; On him all your bur - dens roll; He can wound, and he make whole.
2. Na - ked, guil - ty, poor, and blind, All your wants in Je - sus find; This the day of mer - cy is, Now ac - cept the prof - fer'd bliss.

Tenore.

Basso.

Detailed description: This section contains four staves of musical notation for a choral piece. The top two staves are for Soprano and Alto, and the bottom two are for Tenore and Basso. The music is in D minor, 7/8 time. The lyrics are provided below the vocal staves.

EXERCISES IN MODULATION.

MODULATION OF THE KEY IN THE MAJOR MODE.

I.

Modulation from the Natural Key—tonic Do (C)—to the Key with one sharp—tonic Sol (G).

From the Key with one sharp—tonic Sol (G)—to the Key with two sharps—tonic Re (D).

Soprano e Tenore.

DO MI FAN SOL.

SOL SI DON RE.

Basso.

DO LA RE SOL.

SOL MI LA RE.

From two sharps—tonic Re (D)—to three sharps—tonic La (A).

From three sharps—tonic La (A)—to four sharps—tonic Mi (E).

RE FAN SON LA.

LA DON REN MI.

RE SI MI LA.

LA FAN SI MI.

From four sharps—tonic Mi (E)—to five sharps—tonic Si (B).

From five sharps—tonic Si (B)—to six sharps—tonic Fan (F#).

MI SON LAN SI.

SI REN MIN FAN.

MI DON FAN SI.

SI SON DON FAN.

From six sharps—tonic Fan (F#)—to seven sharps—tonic Don (C#).

From seven sharps—tonic Don (C#)—to six sharps—tonic Fan (F#).

FAN LAN SIN DON.

DON DON SI LAN SON FAN.

FAN REN SON DON.

DON MIN DON FAN.

From six sharps—tonic Fan (F#), to five sharps—tonic Si (B).

From five sharps—tonic Si (B), to four sharps—tonic Mi (E).

1 2 3 4 5 6 7 8 5 3 1 8 4 3 2 1
FAN - - - - - FAN MI REN DON SI - - -

1 2 3 4 5 6 7 8 5 3 1 3 7 5 1
FAN - - - - - LAN FAN SI

1 2 3 4 5 6 7 8 5 3 1 8 4 3 2 1
SI 2 3 4 5 6 7 8 5 3 1 SI LA SON FAN MI

1 2 3 4 5 6 7 8 5 3 1 3 7 5 1
SI - - - - - REN SI MI

From four sharps—tonic Mi (E), to three sharps—tonic La (A).

From three sharps—tonic La (A), to two sharps—tonic Re (D).

1 2 3 4 5 6 7 8 5 3 1 8 4 3 2 1
MI - - - - - MI RE DON SI LA

1 2 3 4 5 6 7 8 5 3 1 3 7 5 1
MI - - - - - SON MI LA - -

1 2 3 4 5 6 7 8 5 3 1 1 4 3 2 8
LA - - - - - LA SOL FAN MI RE

1 2 3 4 5 6 7 8 5 3 1 3 7 5 1
LA - - - - - DON LA RE

From two sharps—tonic Re (D), to one sharp—tonic Sol (G).

From one sharp—tonic Sol (G), to Natural—tonic Do (C).

1 2 3 4 5 6 7 8 5 3 1 8 4 3 2 1
RE - - - - - RE DO SI LA SOL

1 2 3 4 5 6 7 8 5 3 1 3 7 5 1
RE - - - - - FAN RE SOL - -

1 2 3 4 5 6 7 8 5 3 1 8 4 3 2 1
SOL - - - - - SOL FA MI RE DO

1 2 3 4 5 6 7 8 5 3 1 3 7 5 1
SOL - - - - - SI SOL DO

From natural—tonic Do (C), to one flat—Fa (F).

From one flat—tonic Fa (F), to two flats tonic Sir (Bb).

1 2 3 4 5 6 7 8 5 3 1 8 4 3 2 1
DO - - - - - DO SIR LA SOL FA

1 2 3 4 5 6 7 8 5 3 1 3 7 5 1
DO - - - - - MI DO FA - -

1 2 3 4 5 6 7 8 5 3 1 8 4 3 2 1
FA - - - - - FA MIR RE DO SIR

1 2 3 4 5 6 7 8 5 3 1 3 7 5 1
FA - - - - - LA FA SIR -

From two flats—tonic Sir (Bb), to three flats—tonic Mir (Eb).

From three flats—tonic Mir (Eb), to four flats—tonic Lar (Ab).

1 2 3 4 5 6 7 8 5 3 1 8 4 3 2 1
SIR - - - - - SIR LAR SOL FA MIR.

1 2 3 4 5 6 7 8 5 3 1 8 4 3 2 1
MIR - - - - - MIR RER DO SIR LAR.

1 2 3 4 5 6 7 8 5 3 1 3 7 5 1
SIR - - - - - RE SIR MIR.

1 2 3 4 5 6 7 8 5 3 1 3 7 5 8 1
MIR - - - - - SOL MIR LAR.

From four flats—tonic Lar (Ab), to five flats—tonic Rer (Db).

From five flats—tonic Rer (Db), to six flats—tonic Sor (Gb).

1 2 3 4 5 6 7 8 5 3 1 1 4 3 2 1
LAR - - - - - LAR SAR FA MIR RER.

1 2 3 4 5 6 7 8 5 3 1 8 4 3 2 1
RER - - - - - RER DOR SIR LAR SOR.

1 2 3 4 5 6 7 8 5 3 1 3 7 5 1
LAR - - - - - DO SIR RER

1 2 3 4 5 6 7 8 5 3 1 3 7 5 8 1
RER - - - - - FA RER SOR.

From six flats—tonic Sor (Gb), to seven flats—tonic Dor (Cb).

From seven flats—tonic Dor (Cb), to six flats—tonic Sor (Gb).

1 2 3 4 5 6 7 8 5 3 1 8 4 3 2 1
SOR - - - - - SOR FAR MIR KER DOR.

1 2 3 4 5 6 7 8 5 3 1 3 7 8 1
DOR - - - - - MIR FA SOR.

1 2 3 4 5 6 7 8 5 3 1 3 7 5 8
SOR - - - - - SIR SOR DOR.

1 2 3 4 5 6 7 8 5 3 1 6 5 1
DOR - - - - - LAR RER SOR.

From six flats—tonic Sor (Gb), to five flats—tonic Rer (Db).

From five flats—tonic Rer (Eb), to four flats—tonic Lar (Ab).

1 2 3 4 5 6 7 8 5 3 1 3 7 8 1
SOR - - - - - SIR DO RER.

1 2 3 4 5 6 7 8 5 3 1 3 7 8
RER - - - - - FA SOL LA.

1 2 3 4 5 6 7 8 5 3 1 6 5 1
SOR - - - - - MIR LAR RER.

1 2 3 4 5 6 7 8 5 3 1 6 5 1
RER - - - - - SIR MIR LAR.

From four flats—tonic Lar (A \flat), to three flats—tonic Mir (E \flat).

From three flats—tonic Mir (E \flat), to two flats—tonic Sir (B \flat).

1 2 3 4 5 6 7 8 5 3 1 3 7 8 1 1 2 3 4 5 6 7 8 5 3 1 3 7 8 1
 LAR - - - - - DO RE MIR - - - - - MIR - - - - - SOL LA SIR - 1

1 2 3 4 5 6 7 8 5 3 1 6 5 8 1 2 3 4 5 6 7 8 5 3 1 6 5 1
 LAR - - - - - FA SIR MIR. - - - - - MIR - - - - - DO FA SIR.

From two flats—tonic Sir (B \flat), to one flat—tonic Fa (F).

From one flat—tonic Fa (F), to Natural—tonic Do (C).

1 2 3 4 5 6 7 8 5 3 1 3 7 8 1 1 2 3 4 5 6 7 8 5 3 1 3 7 8 1 2 1 7 1
 SIR - - - - - RE MI FA - - - - - FA - - - - - LA SI DO DO RE DO SI DO.

1 2 3 4 5 6 7 8 5 3 1 6 5 1 1 2 3 4 5 6 7 8 5 3 1 6 5 1 1 4 5 5 1
 SIR - - - - - SOL DO FA. - - - - - FA - - - - - RE SOL DO DO FA SOL SOL DO.

II.

MODULATION OF THE KEY IN THE MINOR MODE.

From Natural—tonic La (A), to one sharp—tonic Mi (E).

From one sharp—tonic Mi (E), to two sharps—tonic Si (B).

LA - - - - - MI REN - MI - - - - - MI - - - - - SI LAN SI - - - - -

LA - - - - - SI SI MI. MI - - - - - FAN FAN SI.

Inst. LA - - - - - SI SI MI. MI - - - - - FAN FAN SI.

From two sharps—tonic Si (B), to three sharps—tonic Fan (F \sharp).

From three sharps—tonic Fan (F \sharp), to four sharps—tonic Don (C \sharp).

SI - - - - - FAN MIN FAN. FAN - - - - - DON SIN - DON

SI - - - - - DON DON FAN - - - - - FAN - - - - - SON SON DON.

From four sharps—tonic Don (C#), to five sharps—tonic Son (G#).

From five sharps—tonic Son (G#), to six sharps—tonic Ren (D#).

DON SON FANN SON. SON REN DONN REN.

DON REN SON SON LAN REN.

From six sharps—tonic Ren (D#), to seven sharps—tonic Lan (A#).

In seven sharps—tonic Lan (A#).

REN LAN SONN LAN. LAN DON SI SONN LAN.

REN MIN LAN LAN SON LAN.

From seven sharps—tonic Lan (A#), to six sharps—tonic Ren (D#).

From six sharps—tonic Ren (D#), to five sharps—tonic Son (G#).

LAN REN DONN REN. REN SON FANN SON.

LAN SI SONN LAN REN. REN MI DONN REN SON.

Inst.

From five sharps—tonic Son (G#), to four sharps—tonic Don (C#).

From four sharps—tonic Don (C#), to three sharps—tonic Fan (F#).

SON DON SIN DON. DON FAN MIN FAN.

SON LA FAN SON DON. DON RE SI DON FAN.

From three sharps—tonic Fan (F#), to two sharps—tonic Si (B).

From two sharps—tonic Si (B), to one sharp—tonic Mi (E).

FAN - - - - - SI LAN SI. SI - - - - - MI RE MI - - - - -

FAN - - - - - SOL MI FAN SI - - - - - SI - - - - - DO LA SI MI - - - - -

From one sharp—tonic Mi (E), to Natural—tonic La (A).

From Natural—tonic La (A), to one flat—tonic Re (D).

MI - - - - - LA SON LA - - - - - LA - - - - - RE DON RE.

MI - - - - - FA RE MI LA. LA - - - - - SIR SOL LA RE - - - - -

From one flat—tonic Re (D), to two flats—tonic Sol (G).

From two flats—tonic Sol (G), to three flats—tonic Do (C).

RE - - - - - SOL FAN SOL - - - - - SOL - - - - - DO SI DO.

RE - - - - - MIR DO RE SOL. SOL - - - - - LAR FA SOL DO - - - - -

From three flats—tonic Do (C), to four flats—tonic Fa (F).

From four flats—tonic Fa (F), to five flats—tonic Sir (Bb).

DO - - - - - FA MI FA - - - - - FA - - - - - SIR LA SIR.

DO - - - - - RER SIR DO FA. FA - - - - - SOR MIR FA SIR - - - - -

From five flats—tonic Sir (Bb), to six flats—tonic Mir (Eb).

From six flats—tonic Mir (Eb), to seven flats—tonic Lar (Ab).

SIR - - - - - MIR RE MIR - - - - - MIR - - - - - LAR SOL LAR - - - - -
 SIR - - - - - DOR LAR SIR MIR - - - - - MIR - - - - - FAR RER MIR LAR - - - - -

From seven flats—tonic Lar (Ab), to six flats—tonic Mir (Eb).

From six flats—tonic Mir (Eb), to five flats—tonic Sir (Bb).

LAR - - - - - MIR RE FA MIR - - - - - MIR - - - - - SIR LA DO SIR - - - - -
 LAR - - - - - SIR - - - - - MIR. MIR - - - - - FA - - - - - SIR - - - - -

From five flats—tonic Sir (Bb), to four flats—tonic Fa (F).

From four flats—tonic Fa (F), to three flats—tonic Do (C).

SIR - - - - - FA MI SOL FA - - - - - FA - - - - - DO SI RE DO - - - - -
 SIR - - - - - DO - - - - - FA - - - - - FA - - - - - SOL DO.

From three flats—tonic Do (C), to two two flats—tonic Sol (G).

From two flats—tonic Sol (G), to one flat—tonic Re (D).

DO - - - - - SOL FAN LA SOL. SOL - - - - - RE DON MI RE - - - - -
 DO - - - - - RE - - - - - SOL SOL - - - - - LA - - - - - RE.

From one flat—tonic Re (D), to Natural—tonic La (A).

Natural Key—tonic La (A).

RE - - - - - LA SON SI LA. LA - - - - - DO SI SON LA.
 RE - - - - - MI LA - - - - - LA - - - - - MI - - - - - LA.

III.

EXERCISE IN THE PRINCIPAL CHORDS OF ALL THE KEYS.

Voice. *Legato.* Segue.

DO - DO - RE - DO DO - DO - DO - SI - DO. Segue.

Inst. Segue.

SOL - SOL - LA - SOL SOL - SOL - FAN - SOL. Segue.

Inst. Segue.

RE - RE - MI - RE RE - RE - DON - RE. Segue.

Inst. Segue.

LA - LA - SI - LA LA - LA - SON - LA. Segue.

Inst. Segue.

MI - MI FAN MI MI MI REN MI.

MI - MI FAN MI MI MI MI REN MI.

MI - MI FAN MI MI MI MI REN MI.

SI - SI DON SI SI SI LAN SI.

SI - SI DON SI SI SI SI LAN SI.

SI - SI DON SI SI SI SI LAN SI.

FAN FAN SON FAN FAN FAN MIN FAN.

FAN FAN SON FAN FAN FAN MIN FAN.

FAN FAN SON FAN FAN FAN MIN FAN.

SOR SOR LAR SOR SOR SOR FA SOR.

SOR SOR LAR SOR SOR SOR FA SOR.

SOR SOR LAR SOR SOR SOR FA SOR.

Treble clef: RER - - - - RER - - - - MIR - - - - RER - - - - RER - - - - RER - - - - DO - - - - RER
 Bass clef: RER - - - - RER - - - - MIR - - - - RER - - - - RER - - - - RER - - - - DO - - - - RER.

Treble clef: LAR - - - - LAR - - - - SIR - - - - LAR - - - - LAR - - - - LAR - - - - SOL - - - - LAR
 Bass clef: LAR - - - - LAR - - - - SIR - - - - LAR - - - - LAR - - - - LAR - - - - SOL - - - - LAR.

Treble clef: MIR - - - - MIR - - - - FA - - - - MIR - - - - MIR - - - - MIR - - - - RE - - - - MIR.
 Bass clef: MIR - - - - MIR - - - - FA - - - - MIR - - - - MIR - - - - MIR - - - - RE - - - - MIR.

Treble clef: SIR - - - - SIR - - - - DO - - - - SIR - - - - SIR - - - - SIR - - - - LA - - - - SIR.
 Bass clef: SIR - - - - SIR - - - - DO - - - - SIR - - - - SIR - - - - SIR - - - - LA - - - - SIR.

FA - - - - FA SOL - - - - FA FA - - - - FA MI - - - - FA.

FA - - - - FA SOL - - - - FA FA - - - - FA MI - - - - FA.

7 7

DO - - - - DO RE - - - - DO DO - - - - DO SI - - - - DO.

DO - - - - DO RE - - - - DO DO - - - - DO SI - - - - DO.

7 7

Fine.

Fine.

Fine.

IV. THE PRINCIPAL CHORDS OF EACH KEY IN THE MINOR MODE.

LA - - - - LA SI - - - - &c.

LA - - - - LA SI - - - - &c.

7 # 7

7 # 7

The first system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes. The middle staff is a bass clef with the same key signature, providing a harmonic accompaniment. The bottom staff is a bass clef with a key signature of one sharp (F#), containing a bass line with whole and half notes. A fermata is placed over the final note of the system.

The second system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a bass clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of one sharp (F#). This system features a more active bass line with eighth notes and includes a fermata over the final note.

The third system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a bass clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of one sharp (F#). The bass line in this system includes a fermata over the final note.

The fourth system of music consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a bass clef with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with a key signature of one sharp (F#). This system includes a fermata over the final note and a small 'x' mark above the final note in the middle staff.

System 1: Treble clef, key signature of three sharps (F#, C#, G#). The system consists of three staves. The top staff contains a melodic line with eighth and quarter notes, including some notes marked with an 'x'. The middle staff contains a bass line with eighth and quarter notes. The bottom staff contains a bass line with whole notes and some eighth notes, with 'x' marks above certain notes.

System 2: Treble clef, key signature of three flats (Bb, Eb, Ab). The system consists of three staves. The top staff contains a melodic line with eighth and quarter notes. The middle staff contains a bass line with eighth and quarter notes. The bottom staff contains a bass line with whole notes and some eighth notes, with 'x' marks above certain notes.

System 3: Treble clef, key signature of three flats (Bb, Eb, Ab). The system consists of three staves. The top staff contains a melodic line with eighth and quarter notes. The middle staff contains a bass line with eighth and quarter notes. The bottom staff contains a bass line with whole notes and some eighth notes, with 'x' marks above certain notes.

System 4: Treble clef, key signature of three flats (Bb, Eb, Ab). The system consists of three staves. The top staff contains a melodic line with eighth and quarter notes. The middle staff contains a bass line with eighth and quarter notes. The bottom staff contains a bass line with whole notes and some eighth notes, with 'x' marks above certain notes.

The first system consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). The middle staff is in bass clef with the same key signature. The bottom staff is in tenor clef (C-clef on the fourth line) with the same key signature. The music features a series of chords and melodic lines, with some notes marked with '7' and '7#'. The system concludes with a double bar line.

The second system continues the musical composition with three staves in the same clefs and key signature as the first system. It features similar chordal and melodic structures, with '7' and '7#' markings. The system ends with a double bar line.

The third system continues the musical composition with three staves in the same clefs and key signature. The notation includes various chordal textures and melodic fragments, with '7' and '7#' markings. The system concludes with a double bar line.

The fourth system continues the musical composition with three staves in the same clefs and key signature. The word "Retrogradare" is written above the top staff. The music features complex chordal and melodic patterns, with '7' and '7#' markings. The system concludes with a double bar line.

V.

TRANSITIONS AND MODULATIONS.

At the first practice of the following Exercises, let each be repeated several times; afterwards let them be sung through, from 1 to 52, without repeating or stopping.

1. Soprano. 2. 3. 4. 5. 6. 7. 8.

Alto.

Tenore.

Basso.

This block contains the first eight exercises. Each exercise is written for four voices: Soprano, Alto, Tenor, and Bass. The exercises are arranged in two rows. The first row contains exercises 1 through 8. The notation includes treble clefs for Soprano and Alto, and bass clefs for Tenor and Bass. The key signature is one sharp (F#) for exercises 1-4 and two sharps (F# and C#) for exercises 5-8. The time signature is common time (C).

9. 10. 11. 12. 13. 14. 15. 16.

This block contains exercises 9 through 16. The notation continues with treble and bass clefs. The key signature changes to two sharps (F# and C#) for exercises 9-12 and three sharps (F#, C#, and G#) for exercises 13-16. The time signature remains common time.

17. 18. 19. 20. 21. 22. 23. 24.

This block contains exercises 17 through 24. The notation continues with treble and bass clefs. The key signature changes to three sharps (F#, C#, and G#) for exercises 17-20 and four sharps (F#, C#, G#, and D#) for exercises 21-24. The time signature remains common time.

25. 26. 27. 28. 29. 30. 31. 32.

This block contains exercises 25 through 32. The notation continues with treble and bass clefs. The key signature changes to four sharps (F#, C#, G#, and D#) for exercises 25-28 and three sharps (F#, C#, and G#) for exercises 29-32. The time signature remains common time.

33. 34. 35. 36. 37. 38. 39. 40.

This block contains exercises 33 through 40. The notation continues with treble and bass clefs. The key signature changes to three sharps (F#, C#, and G#) for exercises 33-36 and two sharps (F# and C#) for exercises 37-40. The time signature remains common time.

41. 42. 43. 44. 45. 46. 47. 48.

49. 50. 51. 52. Fine.

VI.

TRANSITIONS IN THE MINOR MODE.

1. 2. 3. 4. 5. 6.

VII. MODULATIONS FROM THE MAJOR TO THE MINOR MODE WITH THE SAME KEY-NOTE.

Do (C) Major.

Do (C) Minor.

Sol (G) Major.

Sol (G) Minor.

Re (D) Major.

Re (D) Minor.

La (A) Major.

La (A) Minor.

*Mi (E) Major.**Mi (E) Minor.**Si (B) Major.**Si (B) Minor.*

Musical notation for four scales: *Mi (E) Major*, *Mi (E) Minor*, *Si (B) Major*, and *Si (B) Minor*. Each scale is presented in two staves (treble and bass clef) with a key signature of one sharp (F#).

*Fa# (F#) Major.**Fa# (F#) Minor.**Solb (G) Major.**Solb (Gb) Minor.*

Musical notation for four scales: *Fa# (F#) Major*, *Fa# (F#) Minor*, *Solb (G) Major*, and *Solb (Gb) Minor*. Each scale is presented in two staves (treble and bass clef) with a key signature of two sharps (F#, C#).

*Reb (Db) Major.**Reb (Db) Minor.**Lab (Ab) Major.**Lab (Ab) Minor.*

Musical notation for four scales: *Reb (Db) Major*, *Reb (Db) Minor*, *Lab (Ab) Major*, and *Lab (Ab) Minor*. Each scale is presented in two staves (treble and bass clef) with a key signature of two flats (Bb, Eb).

*Mib (Eb) Major.**Mib (Eb) Minor.**Sib (Bb) Major.**Sib (Bb) Minor.*

Musical notation for four scales: *Mib (Eb) Major*, *Mib (Eb) Minor*, *Sib (Bb) Major*, and *Sib (Bb) Minor*. Each scale is presented in two staves (treble and bass clef) with a key signature of three flats (Bb, Eb, Ab).

*Fa (F) Major.**Fa (F) Minor.*

Musical notation for two scales: *Fa (F) Major* and *Fa (F) Minor*. Each scale is presented in two staves (treble and bass clef) with a key signature of one flat (Bb).

THE
 B E E T H O V E N C O L L E C T I O N
 OF
 S A C R E D M U S I C .

N^o. 1. *Andante.*

C. M.

Arranged from Pleyel.

Soprano.

Alto.

1. A - - wake, my soul, stretch eve-ry nerve, And press with vi - gor on ; - - A heav'n-ly race de - mands thy zeal, And an im - mor - - tal crown.
 2. A cloud of wit - ness - es a - round Hold thee in full sur - vey ; - - For - get the steps al - rea - dy trod, And on - - ward urge thy way.
 3. 'Tis God's all - an - i - - mating voice That calls thee from on high ; - - 'Tis his own hand pre - sents the prize To thine up - lift - - ed eye.
 4. Then wake, my soul, stretch eve-ry nerve, And press with vi - gor on ; - - A heav'n-ly race de - mands thy zeal, And an im - mor - - tal crown.

Tenore.

1. A - - wake, my soul, stretch eve-ry nerve, And press with vi - gor on ; A - heav'n-ly race de - mands thy zeal, And an im - mor - tal crown.
 2. A cloud of wit - ness - es a - round Hold thee in full sur - vey ; For - get the steps al - rea - dy trod, And on - ward urge thy way.
 3. 'Tis God's all - an - i - - mating voice That calls thee from on high ; 'Tis his own hand pre - sents the prize To thine up - lift - ed eye.
 4. Then wake, my soul, stretch eve-ry nerve, And press with vi - gor on ; A - heav'n-ly race de - mands thy zeal, And an im - mor - tal crown.

Basso.

Soprano

Alto.

1. What shall I ren - der to my God, For all his kind - ness shown? My feet shall vi - sit thine a - bode, My songs ad - dress thy throne.
 2. How hap - py all thy ser - vants are— How great thy grace to me! My life, which thou hast made thy care, Lord! I de - vote to thee.
 3. Now I am thine, for - ev - er thine; Nor shall my pur - pose move; Thy hand hath loosed my bonds of pain, And bound me with thy love.

Tenore.

Basso.

N^o. 3.

Tempo di Chorale.

C. M.

Nicolaus Herrmann.

Soprano.

Alto.

1. Since all the va - rying scenes of time Our Fa - ther's eye sur - veys, O, who so wise to choose our lot, Or to ap - point our ways!
 2. Good, when he gives, su - preme - ly good, Nor less when he de - nies; E'en cross - es from his gra - cious hand, Are bless - ings in dis - guise.
 3. Why should we doubt a Fa - ther's love, So con - stant and so kind! To his un - err - ing, gra - cious will, Be eve - ry wish re - sign'd.

Tenore.

Basso.

No. 4.

Andantino.

C. M.

Arranged from Steibelt.

57

Soprano.

Alto.

Tenore.

Basso.

1. How vain are all things here be - low, How false and yet how fair; - Each plea - sure hath its poi - son too, And eve - ry sweet a snare.
 2. The bright - est things be - low the sky, Give but a flat - 'ring light: - We should sus - pect some dan - ger nigh, When we pos - sess de - light.
 3. The fond - ness of a crea - ture's love, How strong it strikes the sense! - Thi - ther the warm af - fee - tions move, Nor can we call them thence.
 4. Dear Sa - viour, let thy beau - ties be My soul's e - ter - nal food; - And grace com - mand my heart a - way From all cre - a - ted good.

No. 5.

Cheerful.

C. M.

(Words by Hunt.)

E. I.

Soprano.

Alto.

Tenore.

Basso.

1. How smil - ing wakes the ver - dant year, Ar - ray'd in vel - vet green; How glad the cir - cling fields ap - pear, That bound the bloom - ing scene.
 2. And hark! from yon me - lo - dious grove, The fea - ther'd war - blers break, And in - to notes of joy and love, The so - li - tude a - wake.
 3. O let me join th'as - pir - ing lay, That gives my Ma - ker praise; And swell the song more loud than they, And lof - tier prai - ses raise.

Soprano.

Alto.

1. Great God! with won - der and with praise On all thy works I look ; - - But still thy wis - dom, pow'r and grace, Shine bright - est in thy book. - -
 2. The stars that in their cour - ses roll, Have much in - struc - tion giv'n ; - - But thy good word in - forms my soul How I may soar to heav'n. - -
 3. The fields pro - vide me food, and show The good - ness of the Lord ; - - But fruits of life and glo - ry grow In thy most ho - ly word. - -
 4. Here are my choi - cest trea - sures hid, Here my best com - fort lies ; - - Here my de - sires are sa - tis - fied, And here my hopes a - rise. - -

Tenore.

Basso.

N^o. 7.

Tempo di Chorale.

C. M.

Vulpius.

Soprano.

Alto.

1. There is a hope—a bless-ed hope— More pre - cious and more bright Than all the va - ried forms of joy The world es - teems de - light.
 2. There is a star—a love - ly star— That lights the dark - est gloom, And sheds a peace - ful ra - dianc'e o'er The pros - pect of the tomb.
 3. There is a voice—a cheer - ing voice, That lifts the soul - a - bove ; Dis - pels dis - trust - ful, anx - ious doubts, And whis - pers, God is Love.
 4. That voice is heard from Zi - on's height, And speaks the soul for - giv'n ; That star is re - ve - la - tion's light— That hope, the hope of heav'n.

Tenore.

Basso.

N^o. 8.

Tempo di Chorale.

C. M.

W. A.

59

Soprano.

Alto.

1. Thou, gra - cious God, art my de - fence; On thee my hopes re - ly: - Thou art my glo - ry, and shalt yet Lift up my head on high. - -
 2. Since, when - so - e'er, in my dis - tress, To God I made my pray'r, - He heard me from his ho - ly hill; Why should I now de - spair? - -
 3. Guard - ed by him I lay me down, My sweet re - pose to take; - For I thro' him se - cure - ly sleep, Thro' him in safe - ty wake. - -
 4. Sal - va - tion to the Lord he - longs: He on - ly can de - fend: - His bless - ings he ex - tends to all That on his pow'r de - pend. - -

Tenore.

Basso.

N^o. 9.

Andantino, Sostenuto.

C. M.

W. A.

Soprano.

Alto.

1. How short the race our friend has run, Cut down in all his bloom! - - The course but yes - ter - day be - gun, Now fi - nish'd in the tomb! - -
 2. Thou joy - ous youth! hence learn how soon Thy years may end their flight; - - Long, long be - fore life's bril - liant noon May come death's gloo - my night. - -
 3. To serve thy God no long - er wait, To - day his voice re - gard; - - To - mor - row, Mer - cy's o - pen gate May be for ev - er barr'd. - -
 4. And thus the Lord re - veals his grace, Thy youth - ful love to gain - - The soul that ear - ly seeks my face Shall ne - ver seek in vain. - -

Tenore.

Basso.

Soprano.

Alto.

1. Who place on Si - on's God their trust, Like Si - on's rock shall stand; Like her im - move - a - bly be fix'd By his al - migh - ty hand.
 2. Look how the hills on eve - ry side, Je - ru - sa - lem en - close; So stands the Lord a - round his saints, To guard them from their foes.
 3. Be good, O right-eous God, to those Who right-eous deeds af - feet; The heart that in - no - cence re - tains Let in - no - cence pro - tect.
 4. All those who walk in crook-ed paths, The Lord shall soon de - stroy; Cut off th'un-just, but crown the saints With last - ing peace and joy.

Tenore.

Basso.

N^o. 11.

Tempo di Chorale.

C. M.

(Words by Dr. Watts.)

German Choral—Harmonized by Rink.

Soprano.

Alto.

1. Must friends and kin - dred droop and die? Must help - ers be with - drawn? While sor - row with a weep - ing eye, Counts up our com - forts gone?
 2. Be thou our com - fort, migh - ty God, Our help - er and our friend; Nor leave us, in this dang - rous road, Till all our tri - als end.
 3. O may our feet pur - sue the way, Our pi - ous fa - ther's led; - While love and ho - ly zeal o - bey The coun - sels of the dead.
 4. Let us be wean'd from all be - low; Let hope our grief dis - pel; Death will in - vite our souls to go, Where our best kin - dred dwell.

Tenore.

Basso.

N^o. 12. *Tempo di Chorale.*

C. M.

H. A.

Soprano.

1. With cheer-ful notes let all the earth To heav'n their voi - ces raise ; Let all in - spired with god - ly mirth, Sing so - lemn hymns of praise.
 2. God's ten - der mer - cy knows no bound, His truth shall ne'er de - cay ; Then let the will - ing na - tions round Their grate-ful tri - bute pay.

Alto.

Tenore.

1. With cheer-ful notes let all the earth To heav'n their voi - ces raise : Let all in - spired with god - ly mirth, Sing so - lemn hymns of praise.
 2. God's ten - der mer - cy knows no bound, His truth shall ne'er de - cay ; Then let the will - ing na - tions round Their grate-ful tri - bute pay.

Basso.

N^o. 13. *Tempo di Chorale.*

C. M.

W. A.

Soprano.

1. How long wilt thou for - get me, Lord? Must I for e - ver mourn? How long wilt thou with-draw from me, Oh! ne - ver to re - turn?
 2. O hear, and to my long - ing eyes Re - store thy wont - ed light ; Dawn on my spi - rit, lest I sleep In death's most gloo - my night.
 3. Then shall my song, with praise in - spired, To thee, my God, as - cend, Who to thy ser - vant in dis - tress Such boun - ty didst ex - tend.

Alto.

Tenore.

Basso.

Soprano.

Alto.

1. Be - yond, be - yond that bound - less sea, A - bove that dome of sky, - Far - ther than tho't it - self can flee,
 2. We hear thy voice when thun - ders roll Thro' the wide fields of air; - The waves o - bey thy dread con - trol;
 3. O, not in cir - cling depth, or height, But in the con - scious breast, Pre - sent to faith, tho' veil'd from sight,

Tenore.

Basso.

Thy dwell - ing is on high: - Yet dear the aw - ful thought to me, That thou, my God, art nigh.
 Yet still thou art not there: - Where shall I find Him, O my soul, Who yet is eve - ry where?
 There does his Spi - rit rest: - O come, thou Pre - sence In - fi - nite, And make thy crea - tures blest.

Soprano.

Alto.

1. When all thy mer-cies, O my God, My ris-ing soul sur-veys, Trans- port-ed with the view, I'm lost In won-der, love, and praise!
 2. Ten thou-sand thou-sand pre-cious gifts My dai-ly thanks em-ploy; Nor is the least a cheer-ful heart, That tastes those gifts with joy.
 3. When na-ture fails, and day and night Di-vide thy works no more, My ev-er grate-ful heart, O Lord, Thy mer-cy shall a-dore.

Tenore.

Basso.

O how shall words, with e - qual warmth, The gra - ti - tude de - clare, That glows with - in my ra - vish'd heart! But thou canst read it there.
 Thro' eve - ry pe - riod of my life Thy good - ness I'll pur - sue; And af - ter death, in dis - tant worlds, The glo - rious theme re - new.
 Thro' all e - ter - ni - ty, to thee A joy - ful song I'll raise; But oh! e - ter - ni - ty's too short To ut - ter all thy praise.

Soprano.

Alto.

1. There is a star more mild - ly bright, More dear to vir - tue's eye, - - Than all the glit - t'ring orbs of light, That
 2. But ne'er shall nar - row big - ot zeal In - vite its splen - dor forth, - - Nor slaves to vice and fol - ly, feel Its
 3. Ye who but raise the sup - pliant eye, In our Re - deem - er's name, - - To you his grace is ev - er nigh, And

Tenore.

Basso.

gem the eve - ning sky; - - - Its cheer - ing lus - tre gilds the gloom, When life's frail bands are riv'n; - - And
 sweet - ness or its worth; - - But ye, who all life's de - vious way, Im - prove the mer - cy giv'n; - - For
 you this hope may claim; - - Then while on life's tem - pes - tuous sea By ad - verse waves we're driv'n, - - May

Soprano.
Alto.
Tenore.
Basso.

shows be - yond the peace - ful tomb, The hope of joy in heav'n, The hope of joy in heav'n.
 you shall glow with bright - er ray, The star of hope in heav'n, The star of hope in heav'n.
 hope and faith ex - ult - ing see The star of bliss in heav'n, The star of bliss in heav'n.

Cres. *Rall.* *Dim.*

N^o. 17. *Andante, un poco Allegretto.*

C. M.

Arranged from Steibelt.

Soprano.
Alto.
Tenore.
Basso.

My Fa - ther, let me hear thy voice Pro - nounce the words of peace; - - - And all my warm - est pow'rs shall join To cel - e - brate thy grace.
 My Fa - ther, let me hear thy voice Pro - nounce the words of peace; - - - And all my warm - est pow'rs shall join To cel - e - brate thy grace.
 My Fa - ther, let me hear thy voice Pro - nounce the words of peace; - - - And all my warm - est pow'rs shall join To cel - e - brate thy grace.
 My Fa - ther, let me hear thy voice Pro - nounce the words of peace; - - - And all my warm - est pow'rs shall join To cel - e - brate thy grace.

6*

Soprano.

1. Hear, gra - cious God, my hum - ble moan; To thee I breathe my sighs; When will the mourn - ful night be gone! When shall my joys a - rise?
 2. Come, Lord, and with ce - les - tial peace Re - lieve my ach - ing heart; O smile, and bid my sor - rows cease, And all their gloom de - part.

Alto.

1. Hear, gra - cious God, our hum - ble moan; To thee I breathe my sighs; When will the mourn - ful night be gone? When shall my joys a - rise?
 2. Come, Lord, and with ce - les - tial peace Re - lieve my ach - ing heart; O smile, and bid my sor - rows cease, And all their gloom de - part.

Tenore.

1. Hear, gra - cious God, our hum - ble moan; To thee I breathe my sighs; When will the mourn - ful night be gone? When shall my joys a - rise?
 2. Come, Lord, and with ce - les - tial peace Re - lieve my ach - ing heart; O smile, and bid my sor - rows cease, And all their gloom de - part.

Basso.

1. Hear, gra - cious God, our hum - ble moan; To thee I breathe my sighs; When will the mourn - ful night be gone? When shall my joys a - rise?
 2. Come, Lord, and with ce - les - tial peace Re - lieve my ach - ing heart; O smile, and bid my sor - rows cease, And all their gloom de - part.

Yet, though my soul in dark - ness mourns, Thy pro - mise is my stay; Here would I rest till light re - turns: Thy pre - sence makes my day.
 Then shall my droop - ing spi - rit rise, And bless thy heal - ing rays; And change these deep com - plain - ing sighs For songs of sa - cred praise.

Yet, though my soul in dark - ness mourns, Thy pro - mise is my stay; Here would I rest till light re - turns: Thy pre - sence makes my day.
 Then shall my droop - ing spi - rit rise, And bless thy heal - ing rays; And change these deep com - plain - ing sighs For songs of sa - cred praise.

DOXOLOGY.

To Fa - - ther, Son, and Ho - - ly Ghost, The God whom we a - dore,— Be glo - ry. as it

To Fa - - ther, Son, and Ho - - ly Ghost, The God whom we a - dore,— Be glo - ry. as it

To Fa - - ther, Son, and Ho - - ly Ghost, The God whom we a - dore,— Be glo - ry, as it

To Fa - - ther, Son, and Ho - - ly Ghost, The God whom we a - dore,— Be glo - ry. as it

was, is now, And shall be ev - er - more,— And shall be ev - er - more, ev - - er - more.

was, is now, And shall be ev - er - more, And shall be ev - er - more. ev - - er - more.

was, is now, And shall be ev - er - more, And shall be ev - er - more, ev - - er - more,

was, is now. And shall be ev - er - more, And shall be ev - er - more, ev - - er - more.

Soprano

1. From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re - deem - er's name be sung Thro' eve - ry land, by eve - ry tongue.
2. E - ter - nal are thy mercies, Lord; E - ter - nal truth at - tends thy word: Thy praise shall sound from shore to shore, Till suns shall rise to set no more.

Alto.

Tenore.

1. From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re - deem - er's name be sung Thro' eve - ry land, by eve - ry tongue.
2. E - ter - nal are thy mercies, Lord; E - ter - nal truth at - tends thy word: Thy praise shall sound from shore to shore, Till suns shall rise to set no more.

Basso.

N^o. 20.

Mestoso.

L. M.

Arranged from Alexis Lovoff.

Soprano.

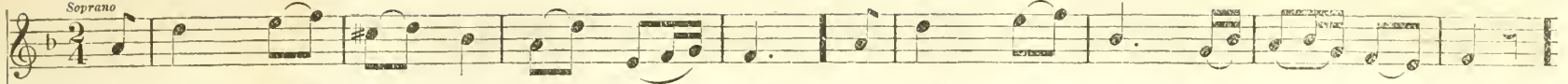
1. Let me with light and truth be bless'd; Be these my guides to lead the way, Till on Thy ho - ly hill I rest, And in thy sa - cred tem - ple pray.
2. Then will I there fresh al - tars raise To God, who is my on - ly joy; And well-tuned harps, with songs of praise, Shall all my grate-ful hours em - ploy.
3. Why then cast down, my soul? and why So much op - press'd with anxious care? On God, thy God, for aid re - ly, Who will thy ru - in'd state re - pair.

Alto.

Tenore.

Basso.

Soprano

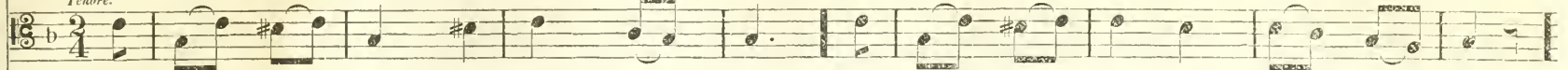


Alto.

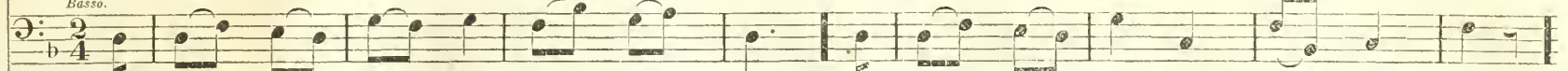


1. Lord, we have wan - der'd from thy way, Like fool - ish sheep have gone a - - stray ;
 2. Ex - posed to want, ex - posed to harm, Far from our gen - tle Shep - herd's arm ;
 3. O seek thy thought - less ser - - vants, Lord, Nor let us quite for - - get thy word ;

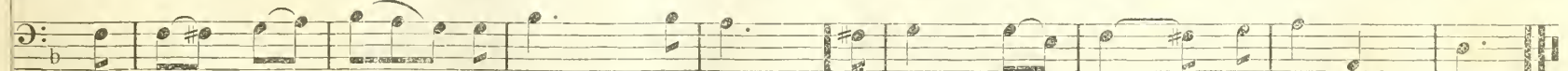
Tenore.



Basso.



Our plea - sant pas - - tures we have left, And of their guard - our souls be - ref.
 Nor will these fa - - tal wand - - rings cease, Till thou re - veal - the paths of peace.
 Our err - - ing feet do thou re - store, And keep us, that - we stray no more.



Soprano.

Alto.

1. Come, gra - - cious Spi - - rit, heav'n - - ly Dove, With light and com - - fort from a - - bove ;
 2. The light of truth to us dis - - play, And make us know and choose the way ;
 3. Lead us to ho - - li - ness, — the road That we must take to dwell with God ;
 4. Lead us to God, our fi - - nal rest, In his en - joy - - ment to be blest ;

Tenore.

Basso.

Be thou our guar - - dian, thou our guide ; O'er eve - - ry thought and step pre - - side.
 Plant ho - - ly fear in eve - - ry heart, That we from God may ne'er de - - part.
 Lead us to Christ, the liv - - ing way, Nor let us from his pre - - cepts stray.
 Lead us to heav'n, the seat of bliss, Where plea - - sure in per - - fection is.

Be thou our guar - - dian.
 Plant ho - - ly fear in

N^o. 23.

Mestoso.

L. M.

Arranged from Viotti.

Soprano.

Alto.

1. God of the seas! thine aw - ful voice Bids all the roll - ing waves re - joice; And one soft word of thy com - mand Can sink them si - lent on the sand.
 2. The small - est fish that swims the seas, Sport - ful, to thee a tri - bute pays; And lar - gest mon - sters of the deep, At thy com - mand, or rage or sleep.
 3. Thus is thy glo - rious pow'r a - dored A - mong the wat - 'ry na - tions, Lord! Yet men who trace the dang - 'rous waves, For - get the migh - ty God who saves!

Tenore.

Basso.

N^o. 24.

Andantino.

L. M.

Arranged from Viotti.

Soprano.

Alto.

1. O Thou that hear'st when sin - ners cry, Tho' all my crimes be - fore thee lie, Be - hold them not with an - gry look, But blot their mem - 'ry from thy book.
 2. Cre - ate my na - ture pure with - in, And form my soul a - verse to sin; Let thy good Spi - rit ne'er de - part, Nor hide thy pre - sence from my heart.
 3. I can - not live with - out thy light, Cast out and ba - nish'd from thy sight; Thy ho - ly joys, my God, re - store, And guard me that I fall no more.
 4. Tho' I have grieved thy Spi - rit, Lord, Thy help and com - fort still af - ford; And let a wretch come near thy throne, To plead the me - rits of thy Son.

Tenore.

Basso.

Soprano.

Alto.

1. My God, my King, thy va - - rious praise Shall fill the rem - - nant of my days;
 2. The wings of eve - - ry hour shall bear Some thank - ful tri - - - bute to thine ear;
 3. Thy works with sov - 'reign glo - ry shine, And speak thy ma - - - jes - ty di - vine;

Tenore.

Basso.

Thy grace em - ploy my hum - - ble tongue, Till death and glo - - ry raise the song.
 And eve - - - ry set - - - ting sun shall see New works of du - - ty, done for thee.
 Let eve - - - ry realm with joy pro - claim The sound and hon - - or of thy name.

Soprano.

Alto.

1. Come, bless-ed Spi-rit, source of light, Whose pow'r and grace are un-con-fined, Dis-pel the gloo-my shades of night, The thick-er dark-ness of the mind.
 2. To mine il-lu-mined eyes dis-play The glo-ri-ous truth thy word re-veals; Cause me to run the heav'n-ly way; The book un-fold, un-loose the seals.
 3. Thine in-ward teachings make me know, The mys-t'ry of re-deem-ing love, The emp-ti-ness of things be-low, The ex-cel-lence of things a-bove.
 4. While thro' this du-bious maze I stray, Spread, like the sun, thy beams a-broad, To show the dan-gers of the way, And guide my fee-ble steps to God.

Tenore.

Basso.

Soprano.

Alto.

1. Save me, O God, from waves that roll And press to o-ver-whelm my soul; With pain-ful steps in mire I tread, And de-lu-ges o'er-flow my head.
 2. O Lord, to thee I will re-pair, For help, with hum-ble, time-ly pray'r; Re-lieve me from thy mer-ey's store, Dis-play thy truth's pre-serv-ing pow'r.
 3. Lord, hear the hum-ble pray'r I make, For thy tran-scend-ing good-ness' sake; Re-lieve thy sup-pli-cant once more, From thy a-bound-ing mer-cy's store.

Tenore.

Basso.

Soprano.

1. In sleep's se - - rene ob - li - - vion laid, I safe - - ly pass'd the si - - lent night ;
 2. New born, I bless the wak - ing hour ; Once more with awe re - - joice to be ;

Alto.

Tenore.

1. In sleep's se - - rene ob - li - - vion laid, I safe - - ly pass'd the si - - lent night ;
 2. New born, I bless the wak - ing hour ; Once more with awe re - - joice to be ;

Basso.

A - gain I see the break - ing shade, I drink a - gain the morn - ing light.
 My con - - scious soul re - - sumes her pow'r, And springs, my guar - dian God, to thee.

A - gain I see the break - ing shade, I drink a - - gain the morn - ing light.
 My con - scious soul re - - sumes her pow'r, And springs, my guar - dian God, to thee.

* Observe the small notes and rests when other words may require a different division of the line.

Soprano.

Alto.

Tenore.

Basso.

1. Hap - py the men, wh m strength di - - vine With ar - - dent love and zeal in - - spires! - -
 2. God is our sun; our bright - est way. From his re - - viv - - ing pre - - sence flows; - -
 3. O Lord of hosts, th u God of grace! How blest, di - - vine - - ly blest. is he, - -

Whose steps to thy blest way in - - cline, With will - - ing hearts and warm de - - sires.
 God is a shield, through all the way, To guard us from sur - round - - ing foes.
 Who trusts thy love and seeks thy face, And fix - - es all his hopes on thee.

O that our tho'ts and thanks may rise, As grate-ful in-cense to the skies; And draw from heav'n that sweet re- pose, Which none but he that feels it knows.

O that our tho'ts and thanks may rise, As grate-ful in-cense to the skies; And draw from heav'n that sweet re- pose, Which none but he that feels it knows.

O that our tho'ts and thanks may rise, As grate-ful in-cense to the skies; And draw from heav'n that sweet re- pose, Which none but he that feels it knows.

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No. 31. *Cantabile.*

L. M.

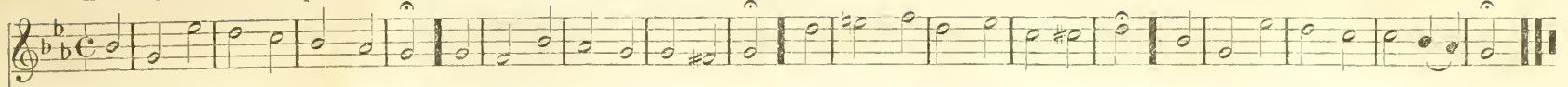
Arranged from Beethoven.

No, I'll re- pine at death no more; But with a cheer-ful heart re- sign, To the cold dun-geon of the grave These dy- ing, with-'ring limbs of mine.

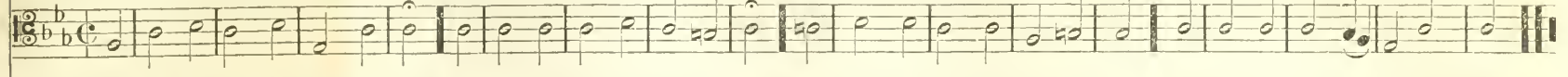
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No, I'll re- pine at death no more; But with a cheer-ful heart re- sign, To the cold dun-geon of the grave These dy- ing, with-'ring limbs of mine.



1. He who hath made his re-fuge—God, Shall find a most se-cure a-bode; Shall walk all day be-neath his shade, And there, at night, shall rest his head.
 2. Then may he say, "My God, thy pow'r Shall be my for-tress and my tower; I, that am form'd of fee-ble dust, Make thine al-migh-ty arm my trust."
 3. Thrice hap-py man! thy Ma-ker's care Shall keep thee safe from eve-ry snare; Thy God his cho-sen peo-ple saves, A-mongst the dead, a-midst the graves.



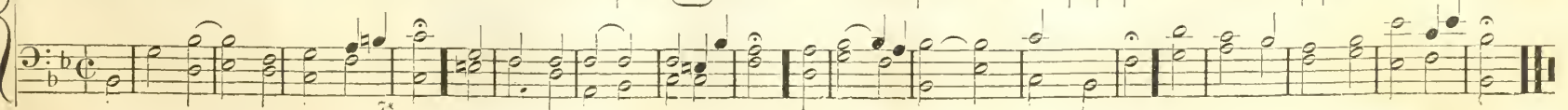
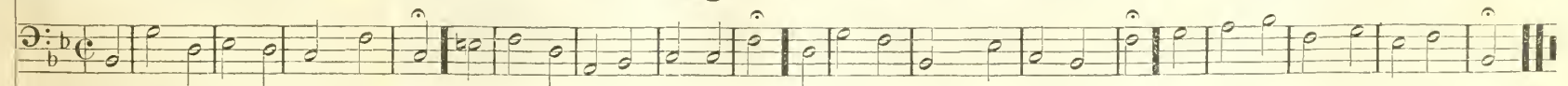
N^o. 33. *Tempo di Chorale.*

L. M.

German—Harmonized by Rink.



1. Thou, Lord, by strict-est search hast known My ris-ing up and ly-ing down; My se-cret thoughts are known to thee, Known long be-fore con-ceived by me.
 2. Sur-round-ed by thy pow'r I stand, On eve-ry side I find thy hand; O skill for hu-man reach too high! Too daz-zling bright for mor-tal eye!
 3. Let me ac-know-ledge too, O God, That since this maze of life I trod, Thy thoughts of love to me sur-mount The pow'r of num-bers to re-count!
 4. Search, try, O God, my thoughts and heart, If mis-chief lurk in a-ny part; Cor-rect me where I go a-stray, And guide me in thy per-fect way.



Soprano.

Alto.

1. How sweet to leave the world a - while, And seek the pre - sence of our Lord! Dear Sa - viour! on thy peo - ple smile, And come, ac - cord - ing to thy word.
 2. From bu - sy scenes we now re - treat, That we may here con - verse with thee; Ah! Lord, be - hold us at thy feet— Let this the "gate of hea - ven" be.
 3. "Chief of ten thou - sand!" now ap - pear, That we by faith may see thy face: Oh! speak, that we thy voice may hear, And let thy pre - sence fill this place.

Tenore.

Basso.

N^o. 35. *Adagio, con Moto.*

L. M.

Arranged from Hoffmeister.

Soprano.

Alto.

1. My God, per - mit me not to be A stran - ger to my - self and thee; A - midst ten thou - sand tho'ts I rove, For - get - ful of my high - est love.
 2. Why should my pas - sions mix with earth, And thus de - base my heav'n - ly birth? Why should I cleave to things be - low, And all my pur - est joys fore - go?
 3. Call me a - way from flesh and sense; Thy grace, O Lord, can draw me thence: I would o - bey thy voice di - vine, And all in - fe - rior joys re - sign.

Tenore.

Basso.

Soprano.

Alto.

Tenore.

Basso.

1. Sweet is the scene when Chris - tians die, When ho - ly souls re - - tire to rest;

2. So fades a sum - mer - cloud a - way; So sinks the gale when storms are o'er;

3. Tri - umphant smiles the vic - tor's brow, Fann'd by some guar - dian an - - gel's wing;

Rall.

Rall.

Rall.

Rall.

How mild - ly beams the clo - sing eye! How gent - ly heaves th'ex - pir - ing breast.

So gent - ly shuts the eye of day; So dies a wave a - long the shore.

O grave! where is thy vic - t'ry now? And where, in sid - - ious death, thy sting?

Soprano.

Alto.

1. As pant - ing in the sul - try beam, The hart de - sires the cool - ing stream, So to thy pre - sence, Lord, I flee,
 2. But ris - ing griefs dis - tress my soul, And tears on tears suc - ces - sive roll; For many an e - vil voice is near,
 3. For I have walk'd the hap - py round That cir - cles Zi - on's ho - ly ground, And glad - ly swell'd the cho - ral lays
 4. Ah, why, by pass - ing clouds op - prest, Should vex - ing tho'ts dis - tract thy breast? Turn, turn to Him, in eve - ry pain,

Chor.

Basso.

SWELL.

p

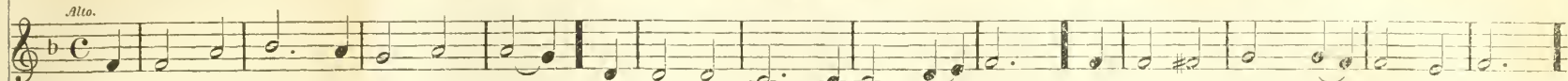
Ped.

So longs my soul, O God, for thee; A - thirst to taste thy liv - ing grace, And see thy glo - ry face to face.
 To chide my wo, and mock my fear; And si - lent mem - 'ry weeps a - lone, O'er hours of peace and glad - ness flown.
 That hymn'd my great Re - deem - er's praise, What time the hal - low'd arch - es rung, Re - spon - sive to the so - lemn song.
 Whom sup - pliants ne - ver sought in vain— Thy strength, in joy's ex - ta - tic day, Thy hope, when joy has pass'd a - way.

Soprano.

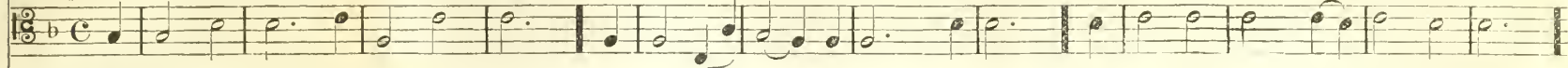


Alto.

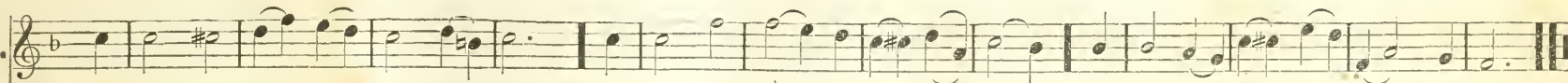


1. As eve - ry day, thy mer - cy spares, Will bring its tri - als or its cares, O Fa - ther, till my life shall end,
 2. When each day's scenes and la - bors close, And wea - ried na - ture seeks re - pose, With pard'ning mer - cy, rich - ly blest,
 3. And at my life's last set - ting sun, My con - flicts o'er, my la - bors done— Fa - ther, thine heav'n - ly ra - diance shed,

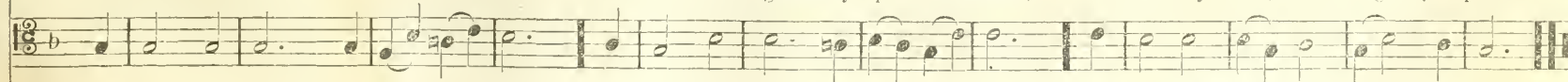
Tenore.



Basso.



Be thou my coun - sel - lor and friend; Teach me thy stat - utes all di - vine, And let thy will be al - ways mine.
 Guard me, my Fa - ther, while I rest; And as each morn - ing sun shall rise, O lead me on - ward to the skies!
 To cheer and bless my dy - ing bed; And from death's gloom my spi - rit raise, To see thy face, and sing thy praise.



Soprano.

1. Forth from the dark and stor - - my sky, Lord, to thine al - - tar's shade we fly; Forth from the world, its hope and fear,
 2. Long have we roam'd in want and pain, Long have we sought thy rest in vain; Wil - der'd in doubt, in dark - - ness lost,

Alto.

Tenore.

1. Forth from the dark and stor - - my sky, Lord, to thine al - - tar's shade we fly; Forth from the world, its hope and fear,
 2. Long have we roam'd in want and pain, Long have we sought thy rest in vain; Wil - der'd in doubt, in dark - - ness lost,

Basso.

p *Cres.*

Sa - viour, we seek thy shel - ter here: Wea - ry and weak, thy grace we pray: Turn not, O Lord! thy guests a - way!
 Long have our souls been tem - pest tost: Low at thy feet, our sins we lay; Turn not, O Lord! thy guests a - way!

p *Cres.*

Sa - viour, we seek thy shel - ter here: Wea - ry and weak, thy grace we pray: Turn not, O Lord! thy guests a - way!
 Long have our souls been tem - pest tost: Low at thy feet, our sins we lay; Turn not, O Lord! thy guests a - way!

p *Cres.*

Soprano.

Alto.

1. When we our weary limbs to rest, Sat down by proud Eu-phra-tes' stream,— We wept, with dole-ful thoughts op-press, And Zi-on was our mourn-ful theme.
 2. Mean-while our foes, who all con-spired To tri-umph in our slav-ish wrongs,— Mu-sic and mirth of us re-quired, "Come, sing us one of Zi-on's songs."
 3. O Sa-lem! our once hap-py seat! When I of thee for-get-ful prove,— Let then my trembling hand for-get The time-ful strings with art to move.

Tenore.

Basso.

f

f

Our harps, that when with joy we sung, Were wont their tune-ful parts to bear; With si-lent strings neg-lect-ed hung On wil-low trees that with-er'd there.
 How shall we tune our voice to sing, Or touch our harps with skil-ful hands? Shall hymns of joy to God our King, Be sung by slaves in for-eign lands?
 If I to men-tion thee for-bear, E-ter-nal si-lence seal my tongue; Or, if I sing one cheer-ful air, Till my de-liv-'rance be my song.

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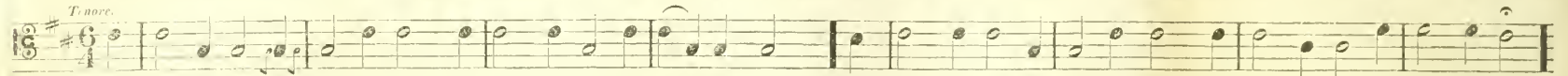
f

f



1. Bright shines the moon on the mountain's brow, Bright o'er the wa - vy sea she gleams; Bright shines the moon—but bright-er Thou, Who cloth'st the moon with all her beams.

2. I can - not, will not com - fort feel, When thou dost hide thy - self a - far; Come, Sa - viour, come, thy - self re - veal, Rise, Day - spring; rise, my morn - ing star!



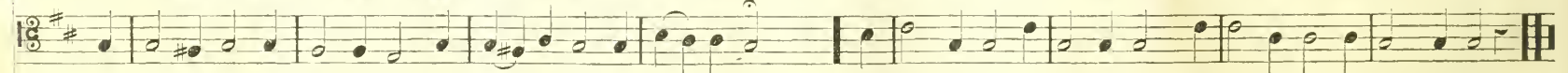
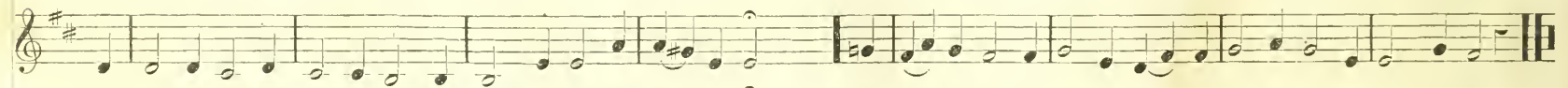
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O shine on me, thou Ho - ly Son, With heal - ing in thy wings, a - rise; And bid the night of grief be gone, And dry the tear-drop from my eyes.

Rise on this cheerless heart of mine, And let me now thy glo - ry see; And bid me rise, and bid me shine, The child of hap - pi - ness and Thee.



O shine on me, thou Ho - ly Son, With heal - ing in thy wings, a - rise; And bid the night of grief be gone, And dry the tear-drop from my eyes.

Rise on this cheerless heart of mine, And let me now thy glo - ry see; And bid me rise, and bid me shine, The child of hap - pi - ness and Thee.



1st Sop.

2d Sop.
 1. Soft be the gent - ly breath - ing notes That sing the Sa - viour's dy - ing love; Soft as the eve - ning ze - phyr floats, And soft as tune - ful lyres a - bove.
 2. Pure as the sun's en - liv - 'ning ray, That scat - ters life and joy a - broad; Pure as the lu - cid car of day, That wide pro - claims its Ma - ker, God.

Alto.

Tenore.

1. Soft be the gent - ly breath - ing notes That sing the Sa - viour's dy - ing love; Soft as the eve - ning ze - phyr floats, And soft as tune - ful lyres a - bove.
 2. Pure as the sun's en - liv - 'ning ray, That scat - ters life and joy a - broad; Pure as the lu - cid car of day, That wide pro - claims its Ma - ker, God.

1st Basso.

2d Basso.

Soft as the morn - ing dews de - scend, While war - bling birds ex - ult - ing soar; - So soft to our Al - migh - ty Friend, Be eve - ry sigh our bo - soms pour.
 True as the mag - net to the pole, So true let our con - tri - tion be; - So pure let all our sor - rows roll To Him who bled up - on the tree.

Soft as the morn - ing dews de - scend, While war - bling birds ex - ult - ing soar; - So soft to our Al - migh - ty Friend, Be eve - ry sigh our bo - soms pour.
 True as the mag - net to the pole, So true let our con - tri - tion be; - So pure let all our sor - rows roll To Him who bled up - on the tree.

Soprano.

Alto.

1. Come, ye that love the Lord, - And let your joys be known, - Join in a song of sweet ac - cord. And thus sur - round the thronc.
 2. The God of heav'n is ours, - Our Fa - ther, and our love; - His care all guard life's fleet - ing hours, Then waft our souls a - bove.
 3. There, shall we see his face, - And nev - er, nev - er sin; - There, from the riv - ers of his grace, Drink end - less plea - sures in.
 4. Then let our songs a - bound, - And eve - ry tear be dry; - We're trav - 'ling thro' Im - man - uel's ground, To fair - er worlds on high.

Tenore.

Basso.

N^o. 44.

Tempo di Chorale.

S. M.

Arranged from "Vill. Har."

Soprano.

1. Thy name, Al - migh - - ty Lord, Shall sound through dis - tant lands; Great is thy grace, and sure thy word; Thy truth for ev - er stands.
 2. Far be thine ho - - nor spread, And long thy praise en - dure, Till morn - ing light and eve - ning shade Shall be ex - changed no more.

Alto.

Tenore.

1. Thy name, Al - migh - - ty Lord, Shall sound through dis - tant lands; Great is thy grace, and sure thy word; Thy truth for ev - er stands.
 2. Far be thine ho - - nor spread, And long thy praise en - dure, Till morn - ing light and eve - ning shade Shall be ex - changed no more.

Basso.

Soprano.

Alto.

1. O bless the Lord, my soul, . . . His grace to thee pro-claim; . . . And all that is with-in me, join To bless his ho-ly Name. . .
 2. He par-dons all thy sins, . . . Pro-longs thy fee-ble breath; . . . He heal-eth thine in-fir-mi-ties, And ran-soms thee from death. . .
 3. He feeds thee with his love, . . . Up-holds thee with his truth; . . . And, like the ea-gle's, he re-news The vi-gor of thy youth. . .
 4. Then, bless the Lord, my soul, . . . His grace, his love pro-claim: . . . Let all that is with-in me, join To bless his ho-ly Name. . .

Tenore.

Basso.

Soprano.

Alto.

1. A charge to keep I have, A God to glo-ri-fy; A nev-er dy-ing soul to save, And fit it for the sky:
 2. From youth to hoa-ry age My call-ing to ful-fill; O may it all my pow'rs en-gage To do my Mas-ter's will.
 3. Arm me with jea-lous care, As in thy sight to live; And O, thy ser-vant, Lord, pre-pare, A strict ac-count to give.
 4. Help me to watch and pray, And on thy-self re-ly; As-sured if I my trust be-tray, I shall for-ev-er die.

Tenore.

Basso.

Soprano.

1. Grace! 'tis a charm-ing sound! Har - mo - nious to the ear; Heav'n with the e - cho shall re - sound, Heav'n with the
 2. Grace guides my wand-ring feet, To tread the heav'n-ly road; And new sup-plies each hour I meet, And new sup-

Alto.

1. Grace! 'tis a charm-ing sound! Har - mo - nious to the ear; Heav'n with the e - cho shall re - sound, Heav'n with the
 2. Grace guides my wand-ring feet To tread the heav'n-ly road; And new sup-plies each hour I meet, And new sup-

Tenore.

1. Grace! 'tis a charm-ing sound! Har - mo - nious to the ear; Heav'n with the e - cho shall re - sound, Heav'n with the
 2. Grace guides my wand-ring feet To tread the heav'n-ly road; And new sup-plies each hour I meet, And new sup-

Basso.

1. Grace! 'tis a charm-ing sound! Har - mo - nious to the ear; Heav'n with the e - cho shall re - sound, Heav'n with the
 2. Grace guides my wand-ring feet To tread the heav'n-ly road; And new sup-plies each hour I meet, And new sup-

e - cho shall re-sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.
 plies each hour I meet, While pressing on to God, While pressing on to God, While press - ing on to God.


e - cho shall re - sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.
 plies each hour I meet, While pressing on to God, While pressing on to God, While pressing on to God.

N^o. 48. *Tempo di Chorale.*


S. M.

William Ives.

Soprano.

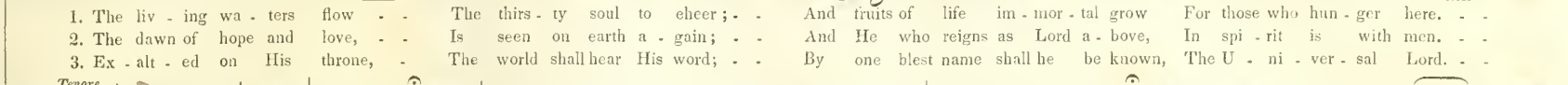


Alto.





1. The liv - ing wa - ters flow - - The thirs - ty soul to cheer; - - And fruits of life im - mor - tal grow For those who hun - ger here. - -
 2. The dawn of hope and love, - - Is seen on earth a - gain; - - And He who reigns as Lord a - bove, In spi - rit is with men. - -
 3. Ex - alt - ed on His throne, - - The world shall hear His word; - - By one blest name shall he be known, The U - ni - ver - sal Lord. - -

Tenore.



Basso.

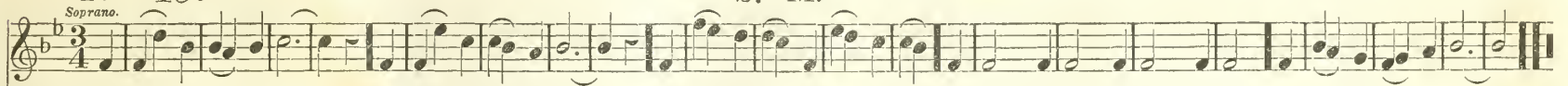



N^o. 49. *Grazioso.*


S. M.

E. I.

Soprano.

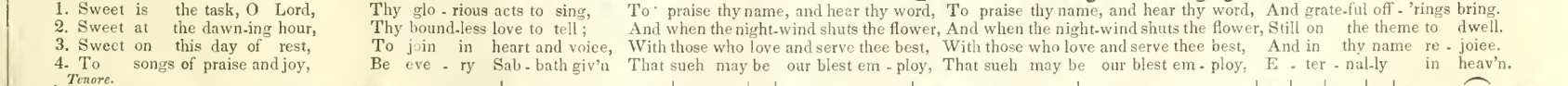


Alto.





1. Sweet is the task, O Lord, Thy glo - rious acts to sing, To' praise thy name, and hear thy word, To praise thy name, and hear thy word, And grate-ful off - 'rings bring.
 2. Sweet at the dawn-ing hour, Thy bound-less love to tell; And when the night-wind shuts the flower, And when the night-wind shuts the flower, Still on the theme to dwell.
 3. Sweet on this day of rest, To join in heart and voice, With those who love and serve thee best, With those who love and serve thee best, And in thy name re - joice.
 4. To songs of praise and joy, Be eve - ry Sab - bath giv'n That such may be our blest em - ploy, That such may be our blest em - ploy, E - ter - nal - ly in heav'n.

Tenore.



Basso.

Soprano.

Alto.

1. My soul, re - peat his praise, Whose mer - cies are so great; Whose an - ger is so slow to rise, So rea - dy to a - bate.
 2. High as the heav'ns are raised A - bove the ground we tread, So far the rich - es of his grace Our high - est thoughts ex - ceed.
 3. His pow'r sub - dues our sins, And his for - giv - ing love; Far as the east is from the west, Doth all our guilt re - move.

Tenore.

Basso.

N^o. 51.

Andantino.

S. M.

E. I.

Soprano.

Alto.

1. Blest is the tie that binds Our hearts in Chris - tian love: The fel - low - ship of kin - dred minds Is like to that a - bove.
 2. Be - fore our Fa - ther's throne We pour u - ni - ted pray'rs; Our fears, our hopes, our aims are one, Our com - forts and our cares.
 3. We share our mu - tual woes, Our mu - tual bur - dens bear; And of - ten for each o - ther flows The sym - pa - thiz - ing tear.
 4. When we at death must part, How keen, how deep the pain; But we shall still be join'd in heart, And hope to meet a - gain.

Tenore.

Basso.

Soprano.

Alto.


1. To bless thy cho-sen race. In mer-cy, Lord, in - chine, And cause the bright - ness of thy face On all thy saints to shine:
 2. Let diff - 'ring na - tions join To cel - e - brate thy fame; Let all the world, O Lord, com - bine To praise thy glo - rious Name.
 3. Let diff - 'ring na - tions join To cel - e - brate thy fame; Let all the world, O Lord, com - bine To praise thy glo - rious Name.

Tenore.

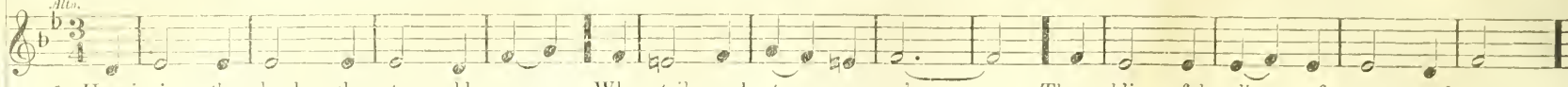
Basso.

That so thy wond-rous way May thro' the world be known; While dis - tant lands their tri - bute pay, And thy sal - va - tion own.
 O let them shout and sing, With joy and pi - - ous mirth; For thou, the right - eous Judge and King, Shalt gov - ern all the earth.
 Then God up - on our land Shall con - stant bless - - ings show'r; And all the world in awe shall stand Of his re - sist - - less pow'r.

Soprano.

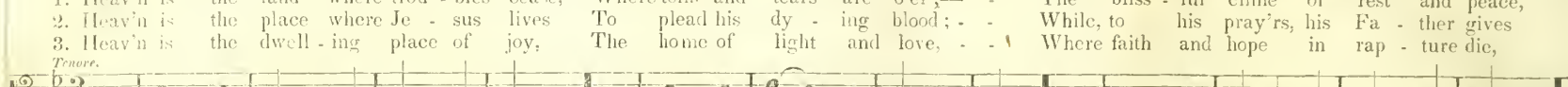


Alto.





1. Heav'n is the land where trou - bles cease, Where toils and tears are o'er; - - The bliss - ful clime of rest and peace,
 2. Heav'n is the place where Je - sus lives To plead his dy - ing blood; - - While, to his pray'rs, his Fa - ther gives
 3. Heav'n is the dwell - ing place of joy, The home of light and love, - - Where faith and hope in rap - ture die,


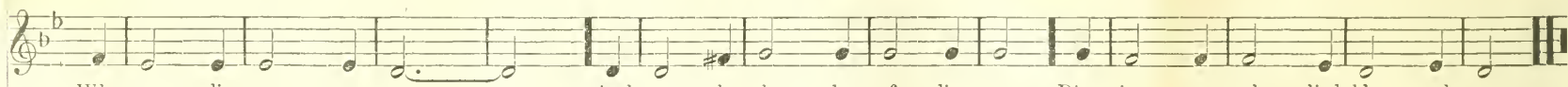
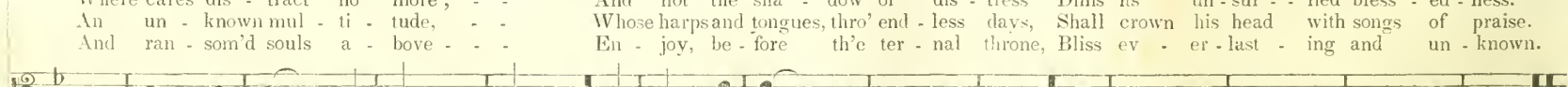
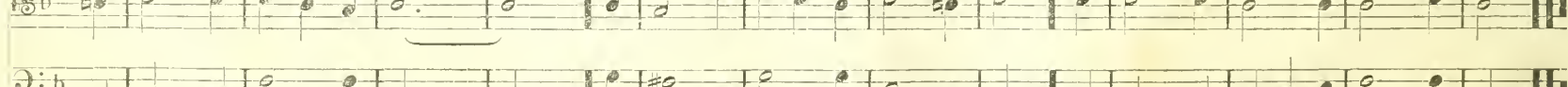
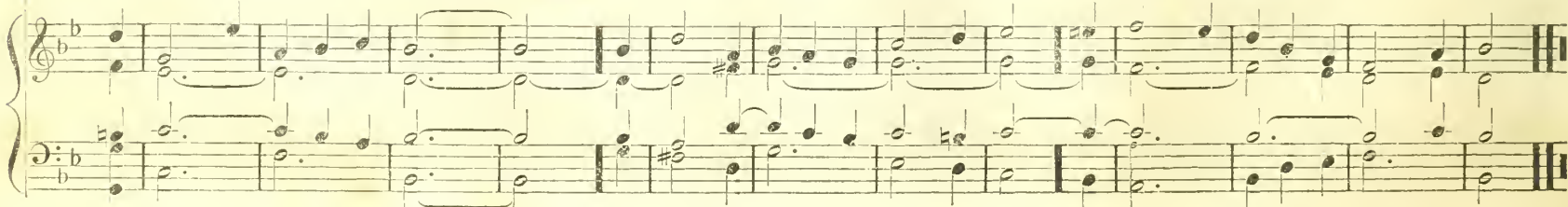
Tenore.



Basso.

Where cares dis - tract no more; - - And not the sha - dow of dis - tress Dims its un - sul - - lied bless - ed - ness.
 An un - known mul - ti - tude, - - Whose harps and tongues, thro' end - less days, Shall crown his head with songs of praise.
 And ran - som'd souls a - bove - - En - joy, be - fore th'e ter - nal throne, Bliss ev - er - last - ing and un - known.

Soprano.

Alto.

1. There is an hour of peace - ful rest, To mourn - ing wand - 'ers giv'n : - There is a joy for souls dis - tress'd,
 2. There is a home for wea - - ry souls, By sin and sor - row driv'n ; - When toss'd on life's tem - pes - tuous shoals,
 3. There, faith lifts up her cheer - ful eye, To bright - er pros - pects giv'n ; - And views the tem - pest pass - ing by,
 4. There, fra - grant flow'rs im - mor - - tal bloom, And joys su - preme are giv'n ; - There, rays di - vine dis - perse the gloom ; -

Tenore.

Basso.

A balm for eve - ry wound - ed breast, 'Tis found a - bove in heav'n, 'Tis found a - bove in heav'n. -
 Where storms a - rise and o - cean rolls, And all is drear but heav'n, And all is drear but heav'n. -
 The eve - ning sha - dows quick - ly fly, And all se - rene in heav'n, And all se - rene in heav'n. -
 Be - yond the con - fines of the tomb, Ap - pears the dawn of heav'n, Ap - pears the dawn of heav'n. -

Soprano.

Alto.

1. I leave the world's fan - tas - tic joys. Her hon - ors are but emp - ty toys, Her bliss an emp - ty shade ;
 2. Let fools for rich - es strive and toil, Let gree - dy minds di - vide the spoil, 'Tis all too mean for me :
 3. O, source of glo - ry, life and love ! When to thy courts I mount a - bove. On cor - tem - pla - tion's wings,
 4. Thy beau - ties ris - ing in my sight, Di - vine - ly sweet, di - vine - ly - bright. With raj - ture fill my breast ;

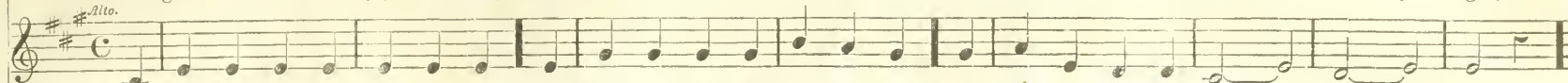
Tenore.

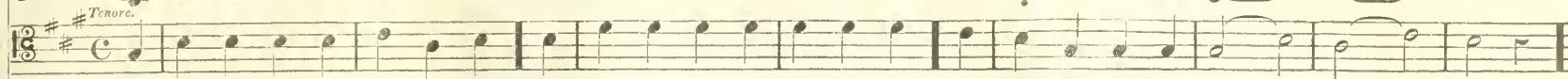
Basso.

Like me - tears in the mid - night sky, That glit - ter for a - while and die, Her glo - ries flash and fade.
 A - bove the earth, a - bove the skies, My bold and fer - vent wish - es rise, My God, to heav'n and thee.
 I look with pi - ty and dis - dain, On all the plea - sures of the vain, On all the pomp of kings.
 Tho' robb'd of all my world - ly store, In thee I - nev - er can be poor, But must be ev - er blest.

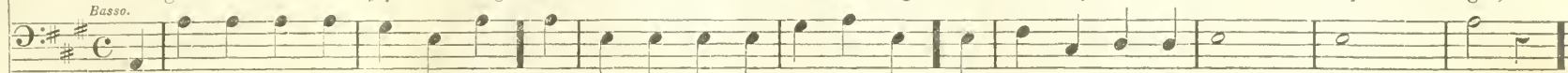
Soprano.


1. How rich thy gifts, Al - migh - ty King! From thee our pub - lic bless - ings spring : Th'ex - tend - ed trade, the fruit - - - - - ful skies,
 2. With grate - ful hearts, with joy - ful tongues, To God we raise u - ni - ted songs: Here still may God in mer - - - - - cy reign;

Alto.


Tenore.


1. How rich thy gifts, Al - migh - ty King! From thee our pub - lic bless - ings spring : Th'ex - tend - ed trade, the fruit - - - - - ful - - - - - skies,
 2. With grate - ful hearts, with joy - ful tongues, To God we raise u - ni - ted songs: Here still may God in mer - - - - - cy - - - - - reign;

Basso.



 Ped. Con sva - -

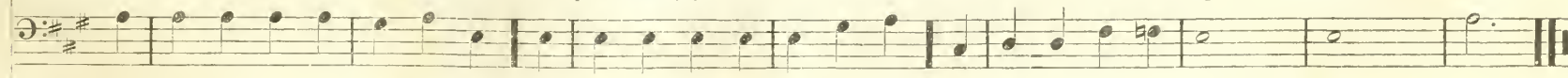


The trea - surs li - ber - ty be - stows, Th'eter - nal joys the gos - pel shows, All from thy bound - less good - - - - - ness rise.
 Crown our just coun - sels with suc - cess, With peace and joy our bor - ders bless, And all our sa - cred rights - - - - - main - tain.





The trea - surs li - ber - ty be - stows, Th'eter - nal joys the gos - pel shows, All from thy bound - less good - - - - - ness - - - - - rise.
 Crown our just coun - sels with suc - cess, With peace and joy our bor - ders bless, And all our sa - cred rights main - - - - - tain.





Soprano.



Alto.

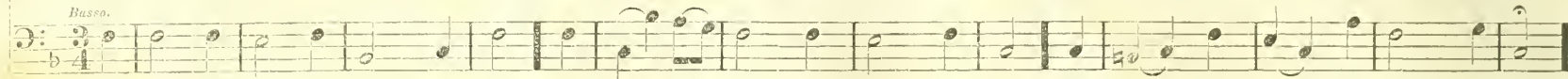


1. Let all the earth their voices raise, To sing the choicest psalm of praise, To sing and bless Je-ho-vah's name;
 2. He framed the globe, he built the sky, He made the shining worlds on high, And reigns complete in glo-ry there;
 3. Come, the great day, the glorious hour, When earth shall feel his sav-ing pow'r, And bar-b'rous na-tions fear his name;

Tenore.



Basso.






His glo-ry let the hea-then know, His won-ders to the na-tions show, And all his sav-ing works pro-claim.
 His beams are ma-jes-ty and light; His beau-ties, how di-vine-ly bright! His tem-ples, how di-vine-ly fair!
 Then shall the race of man con-fess The beau-ty of his ho-li-ness, And in his courts his grace pro-claim.





Soprano.



Alto.



1. Friend af - ter friend de - parts: Who hath not lost a friend? There is no u - nion here of hearts,
 2. Be - yond the flight of time, Be yond the reign of death, There sure - ly is some bless - ed clime
 3. There is a world a - bove, Where part - ing is un - known; A long e - ter - ni - ty of love,
 4. Thus, star by star de - clines, Till all have pass'd a - way; As morn - ing high and high - er shines,

Tenore.



Basso.



That finds not here an end: - - Were this frail world our fi - nal rest, - Liv - ing or dy - ing, none were blest.
 Where life is not a breath; - - Nor life's af - fec - tions, tran - sient fire, - Whose sparks fly up - ward and ex - pire.
 Form'd for the good a - lone; - - And faith be - holds the dy - ing here, Trans - la - ted to that glo - rious sphere.
 To pure and per - fect day; - - Nor sink those stars in emp - ty night, But hide them - selves in heav'n's own light.



Soprano.

Alto.

1. How plea - sant 'tis to see Kin - dred and friends a - gree! Each in their pro - per sta - tion move;
 2. 'Tis like the oint - ment, shed On Aa - ron's sa - cred hea^d, Di - vine - ly rich, di - vine - ly sweet!
 3. Like fruit - ful show'rs of rain, That wa - ter all the plain, De - scend - ing from the neigh - 'bring hills;

Tenore.

Basso.

And each ful - fill their part, With sym - pa - thiz - ing heart, In all the cares of life and love!
 The oil thro' all the room Dif - fused a choice per - fume. Ran thro' his robes, and blest his feet.
 Such streams of plea - sure roll Thro' eve - ry friend - ly soul. Where love, like heav'n - ly dew, dis - tills.

Soprano.

Alto.


1. O Zi - - on, tune thy voice, And raise thy hands on high ; - - Tell all - - the earth thy joys, And boast sal - va - tion nigh :
 2. He gilds thy mourning face With beams that can - not fade ; - - His all - - re - splen - dent grace He pours a - round thy head :
 3. In ho - - nor to his name Re - flect that sa - cred light ; - - And loud - - that grace pro - claim, Which makes thy darkness bright :
 4. Thereon his ho - ly hill A bright - er sun shall rise, - - And with - - his ra - diancè fill Those fair - er, pu - rer skies ;

Tenore.


Basso.

Cheer - ful in God, - - A - rise - - - and shine, While rays di - vine Stream all a - broad.
 The na - - - tions round, - - Thy form - - - shall view, With lus - - - tre new, Di - vine - ly crown'd.
 Pur - sue his praise, - Till sov - - - reign love, In worlds a - bove, The glo - - ry raise.
 While round his throne, - Ten thou - - - sand stars, In no - - - bler spheres, His in - fluence own.

Soprano.

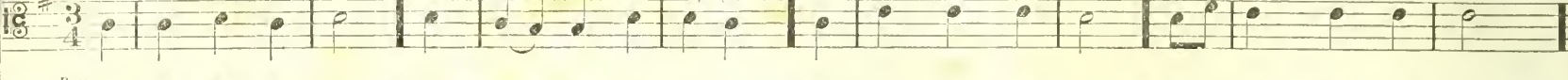


Alto.




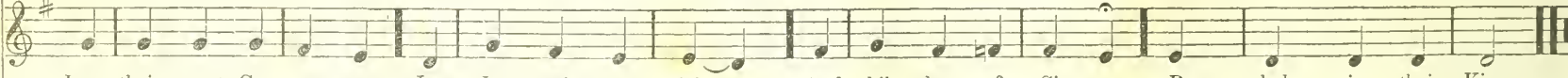


1. O praise ye the Lord, Pre - pare your glad voice, His praise in the great As - sem - bly to sing ;
 2. Let them his great Name Ex - - tol in their songs, With hearts well at - tuned His prai - ses ex - - press ;
 3. With glo - ry a - dorn'd, His peo - - ple shall sing To God, who their heads With safe - ty doth shield ;




Tenore.



Basso.

In their great Cre - a - tor Let Is - rael re - - joice ; And chil - dren of Si - on Be glad in their King.
 Who al - ways takes plea - sure To hear their glad tongues, And waits with sal - va - tion The hum - - ble to bless.
 Such hon - or and tri - umph His fa - vor shall bring : O there - fore, for ev - er All praise to him yield !

Soprano.

Alto.


1. The Name of our God In Is - rael is known ; His man - sion be - loved Is Si - on a - lone :
 2. The pride of thy foes Is turn'd to thy praise ; Their fierce - ness o'er - ruled Thy pro - vi - dence sways :
 3. Ye na - tions, to God Vow ho - mage sin cere ; De - vote to him gifts, Love, wor - ship, and fear !

Tenore.

Basso.


There broke he the ar - rows The en - e - my hurl'd, And hon - or'd his moun - tain A - bove all the world.
 Their sin o - ver - flow - ing Thy pow'r will re - strain ; Thy arm on the wick - ed New glo - ry will gain.
 Be - fore him, ye migh - ty, Your spi - rits re - press ! Ye high, and ye hum - ble, His won - ders con - fess !

Soprano.




1. Oh Je - sus di - vine, My Lord and my God,— My soul I re - sign, The pur - chase of blood :
2. To thee will I look, To thee will I cry,— O lead to the rock, That's high - er than I ; -

Alto.





Tenore.



1. Oh Je - sus di - vine, My Lord and my God,— My soul I re - sign, The pur - chase of blood :
2. To thee will I look, To thee will I cry,— O lead to the rock, That's high - er than I ; -

Basso.

Thy law sin re - prov - ing, Brings death to the soul ; But mer - cy, self - mov - ing, Can bid me be whole.
Thy love in - ter - ced - ing, Shall par - don se - cure ; For while thou art plead - ing, Sal - va - tion is sure.





Thy law sin re - prov - ing, Brings death to the soul ; But mer - cy, self - mov - ing, Can bid me be whole.
Thy love in - ter - ced - ing, Shall par - don se - cure ; For while thou art plead - ing, Sal - va - tion is sure.




No. 64.

Allegretto.

5s & 12.

W. A.

Soprano.



Alto.

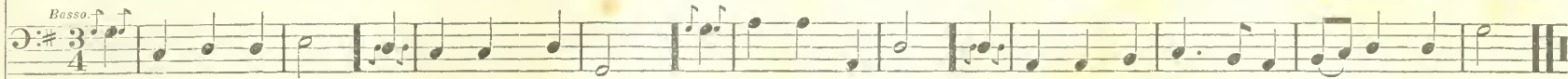


1. Come, let us a - new, Our jour - ney pur - sue; Roll round with the year, And nev - er stand still, till our Mas - ter ap - pear.
 2. Our life is a dream, Our time as a stream, Glides swift - ly a - way, And the fu - gi - tive mo - ment re - fu - ses to stay.
 3. The ar - row is flown, The mo - ment is gone, The mil - len - ni - al year, Rushes on to our view, and e - ter - ni - ty's here.
 4. O, that each from the Lord May re - ceive the glad word, "Well and faith - ful - ly done, Enter in - to my joy and sit down on my throne."

Tenore.



Basso.



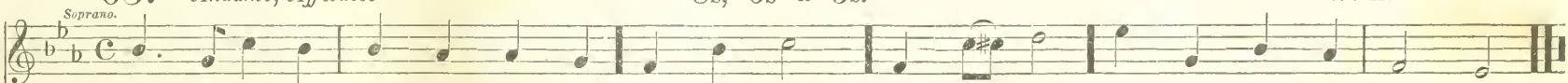
65.

Andante, Affetuoso.

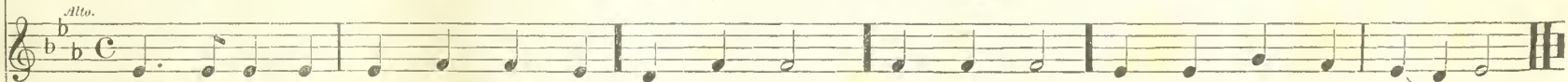
8s, 6s & 3s.

W. A.

Soprano.

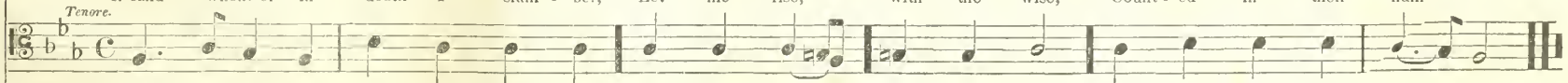


Alto.



1. Ere I sleep, for eve - ry fa - vor, This day show'd by my God, I do bless my Sa - viour.
 2. Leave me not, but ev - er love me; Let thy peace be my bliss, Till thou hence re - move me.
 3. Thou my Rock, my Guard, my Tow - er; Safe - ly keep, while I sleep, Me with all thy pow - er.
 4. And when'er in death I slum - ber, Let me rise, with the wise, Count - ed in their num - ber.

Tenore.



Basso.



Soprano.

Alto.


1. Come, thou Al - migh - ty King! Help us thy name to sing, Help us to praise: Fa - ther, all -
 2. Come, thou In - car - nate Word; Je - sus, our glo - rious Lord, Our pray'r at - tend; Come, and thy
 3. Come, Ho - ly Com - fort - er, Thy sa - cred wit - ness bear In this glad hour: Thou who Al -
 4. To the great One in Three The high - est prai - ses be, Hence ev - er - more: His sov - 'reign

Tenore.

Basso.


glo - - ri - ous, O'er all vic - to - - ri - ous, Come and reign o - ver us, An - cient of Days.
 peo - - ple bless; Come give thy word suc - cess, Spi - rit of ho li - ness, On us de - scend.
 migh - ty art, Now rule in eve - - ry heart, And ne'er from us de - part, Spi - rit of pow'r.
 ma - - jes - ty, May we in glo - - ry see, And to e - - ter ni - ty, Love and a - dore.

Soprano.




1. Child of sin and sor - - row, Fill'd with dis - may; Wait not for to - mor - - row; Yield thee to - day;
 2. Child of sin and sor - - row, Why wilt thou die? Come, while thou canst bor - - row Help from on high;

Alto.





Tenore.




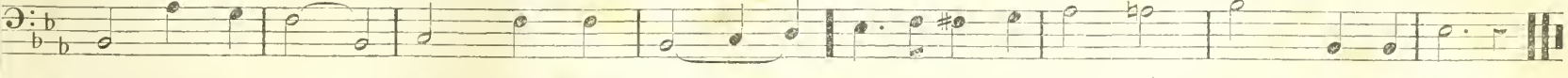



1. Child of sin and sor - - row, Fill'd with dis - may; Wait not for to - mor - - row; Yield thee to - day;
 2. Child of sin and sor - - row, Why wilt thou die? Come, while thou canst bor - - row Help from on high;

Basso.

Heav'n bids thee come, - While yet there's room; - - Child of sin and sor - - row, Hear and o - bey.
 Grieve not that love - Which from a - - bove, - - Child of sin and sor - - row, Would bring thee nigh.

Soprano.

Alto.

1. When the vale of death ap - pears,— Faint and cold this mor - tal - clay,— Kind Fore - run - ner! soothe my fears,
 2. Up - ward from this dy - ing state, Bid my wait - ing soul as - pire; O - pen thou the crys - tal gate;
 3. When the migh - ty trum - pet blown, Shall the judg - ment - dawn pro - claim; From the cen - tral, burn - ing throne,

Tenore.

Basso.

Light me through the dark - some way; Break the sha - dows—break the sha - dows— Ush - er in e - ter - nal day.
 To thy praise at - tune my lyre: Then, tri - um - phant—then, tri - um - phant— I - will join th'im - mor - tal choir.
 Mid cre - a - tion's fi - nal flame; With the ran - som'd—with the ran - som'd— Thou wilt own my worth - less name.

Break the sha - dows—

Then, tri - um - phant—
 With the ran - som'd—

Soprano.

Alto.

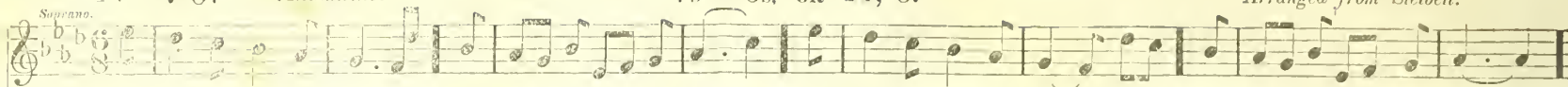
1. From Greenland's i - cy moun - tains, From In - dia's co - ral strand, Where Af - ric's sun - ny foun - tains Roll down their gold - en sand ;
 2. What tho' the spi - cy bree - zes Blow soft o'er Cey - lon's isle ; Tho' eve - ry pros - pect plea - ses, And on - ly man is vile :
 3. Shall we, whose souls are light - ed With wis - dom from on high, Shall we, to men be - night - ed, The lamp of life de - ny ?
 4. Waft, waft, ye winds, his sto - ry, And you, ye wa - ters, roll, Till, like a sea of glo - ry, It spreads from pole to pole ;

Tenore.

Basso.

From many an an - cient ri - ver, From many a palm - y plain, They call us to de - li - ver Their land from er - ror's chain.
 In vain with la - vish kind - ness The gifts of God are strewn ; The hea - then in his blind - ness Bows down to wood and stone.
 Sal - va - tion ! O, Sal - va - tion ! The joy - ful sound pro - claim, Till each re - mot - est na - tion Has learnt Mes - si - ah's name.
 Till o'er our ransom'd na - ture The Lamb for sin - ners slain, Re - deem - er, King, Cre - a - tor, In bliss re - turns to reign.

Soprano.



Alto.

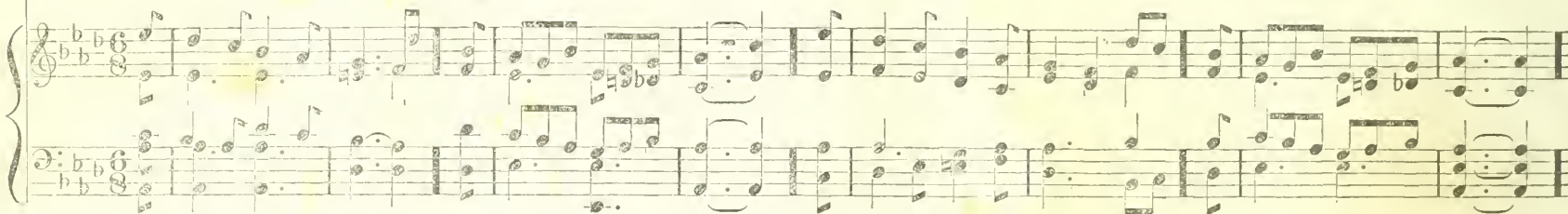


1. From eve - ry earth - ly plea - ure, From eve - ry tran - sient joy; From eve - ry mor - tal trea - sure, That soon will fade and die; .
 2. From eve - ry pier - cing sor - row That heaves our breast to - day, Or threat - ens us to - mor - row, Hope turns our eyes a - way: .
 3. What though we are but stran - gers And so - journ - ers be - low; And eount - less snares and dan - gers Sur - round the path we go? .

T. Tenore.



Basso.



- No long - er these de - sir - ing, Up - ward our wish - es tend, To no - bler bliss as - pir - ing, And joys that nev - er end. .
 On wings of faith as - cend - ing, We see the land of light; And feel our sor - rows end - ing, In in fi - nite de - light. .
 Tho' pain - ful and dis - tress - ing, Yet there's a rest a - bove; And on - ward still we're press - ing, To reach that land of love. .



Soprano.

1. Rise, my soul, and stretch thy wings, Thy bet-ter por-tion trace; - Rise from tran-si-to-ry things, Tow'rd's heav'n, thy na-tive place:
 2. Cease, my soul, O cease to mourn, Press on-ward to the prize; - Soon thy Sa-viour will re-tur'n, To take thee to the skies:

Alto.

Tenore.

1. Rise, my soul, and stretch thy wings, Thy bet-ter por-tion trace; - Rise from tran-si-to-ry things, Tow'rd's heav'n, thy na-tive place:
 2. Cease, my soul, O cease to mourn, Press on-ward to the prize; - Soon thy Sa-viour will re-tur'n, To take thee to the skies:

Basso.

Sun, and moon, and stars de-cay, Time will soon this earth re-move; Rise, my soul, and haste a-way, To seats prepared a-bove.
 There is ev-er-last-ing peace, Rest, en-dur-ing rest in heaven; There will sor-row ev-er cease, And crowns of joy be given.

Sun, and moon, and stars de-cay, Time will soon this earth re-move; Rise, my soul, and haste a-way, To seats prepared a-bove.
 There is ev-er-last-ing peace, Rest, en-dur-ing rest in heaven; There will sor-row ev-er cease, And crowns of joy be given.

Soprano.

Tenore.

I. Since I've known a Sa - viour's name, And sin's strong fet - ters broke, Care - ful with - out care I am, Nor feel my ea - sy yoke ;
 2. To the de - sert or the cell, Let oth - ers blind - ly fly, In this e - vil world I dwell, Nor fear its en - mi - ty ;
 3. O that all the world might know Of liv - ing, Lord, to thee, — Find their heav'n be - gun be - low, And here thy good - ness see ;

Tenore.

Basso.

Joy - ful now my faith to show, I find his ser - vice my re - ward ; All the work I do be - low, Is light, for such a Lord.
 Here I find an house of prayer, To which I in - ward - ly re - tire ; Walking un - con - cern'd in care, And un - con - sumed in fire.
 Walk in all the works pre - pared By thee to ex - er - cise their grace, Till they gain their full re - ward, And see thee face to face.

Soprano.



Alto.

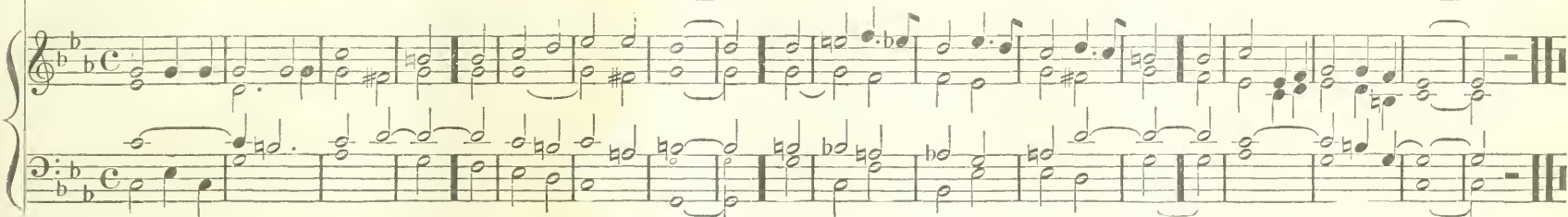


1. Dark brood the hea - vens o'er - thee! Black clouds are g d'ring fast; In aw - ful pow'r thy God has come, Thy days of mirth are past -
 2. Dark brood the hea - vens o'er - thee! Red flames are busting round; Bright light'nings flash, loud thun - ders roar, How shakes the trem - bling ground!
 3. Dark brood the hea - vens o'er - thee! Be - hold, the Judge ap - pears; Un - number'd mil - lions through a - round, Raised from the dust of years -
 4. Yet stay—the vi - sion lin - gers; Why, sin - ner, wilt thou die? Dark brood the heav'ns, but mer - cy waits, This hour to Je - sus fly.

Tenore.



Basso.

N^o. 74.

Tempo di Chorale.

6s.

W. A.

Soprano.



Alto.



1. Once more be - fore we part, Bless the Re - deem - er's name; Let eve - ry tongue and heart His wond - rous grace pro - elaim.
 2. Lord, in thy name we come; Thy bless - ing still im - part; We meet in Shi - loh's name, In Shi - loh's name we part.
 3. Still on thy ho - ly word, We'll live and feed and grow; Go on to know the Lord, And prac - tice what we know.
 4. Now, Lord, be - fore we part, Help us to bless thy name; May eve - ry tongue and heart Thy wond - rous love pro - elaim.

Tenore.



Basso.



Soprano.

Alto.

1. Chil-dren of the heav'n-ly King, As we jour-ney, let us sing; Sing the Saviour's wor- thy praise, Glo- rious in his works and ways,
 2. We are trav'ling home to God, In the way the fa- thers trod; They are hap- py now, and we Soon their hap- pi- ness shall see.
 3. Ban-ish'd once, by sin be- tray'd, Christ our ad- vo- cate was made; Par- don'd now, no more we roam, Christ con- ducts us to our home.
 4. Lord, o - - be - dient-ly we'll go, Glad-ly leav- ing all be - low; On - - ly thou our lead - er be, And we still will fol - low thee.

Tenore.

Basso.

N^o. 76.

Larghetto.

7s, OR III, 1.

(Words by Montgomery.)

Arranged from Pleyel.

Soprano.

Alto.

1. When on Si - nai's top I see God de-scend in ma - jes - ty, To pro - claim his ho - ly law; All my spi - rit sinks with awe.
 2. When in ce - sta - cy sub-lime, Ta - bor's glo - rious steep I climb; At the too tran-sport-ing light, Dark-ness rush - es o'er my sight.
 3. When on Cal - va - ry I rest, God in flesh made ma - ni - fest, Shines in my Re - dcemer's face, Full of beau - ty, truth, and grace.
 4. Here I would for ev - - er stay, Weep, and gaze my soul a - way; Thou art heav'n on earth to me, Love-ly, mourn-ful Cal - va - ry.

Tenore.

Basso.

Soprano.

Alto.


1. Praise to God, im - mor - tal praise, For the love that crowns our days ; Boun - teous Source of eve - ry joy,
 2. All the bless - ings of the fields, All the stores the gar - den yields, Flocks that whit - - en all the plain,
 3. Clouds that drop their fatt - 'ning dews, Suns that gen - ial warmth dif - fuse, All the plen - - - ty sum - mer pours,

Tenore.

Basso.


Let thy praise our tongues em - ploy : All to thee, - our God, we owe, Source whence all our bless - ings flow.
 Yel - low sheaves of ri - pen'd grain ; Lord, for these - our souls shall raise Grate - ful vows and so - lemn praise.
 Au - tumn's rich o'er - flow - ing stores ; Lord, for these - our souls shall raise Grate - ful vows and so - lemn praise.

Soprano.




1. Lord of all! to thee we raise Hearts of joy and songs of praise; All thy gifts we thank-ful own, Bend-ing round thy aw-ful throne.
2. Guard our va-ried path of life; Cheer its gloom, sub-due its strife; Chase each tempt-ing foe a-way, Seem-ing fair but to be-tray.

Alto.


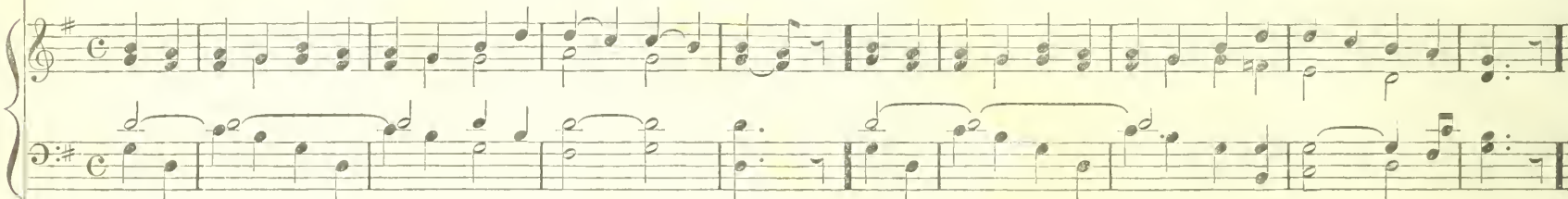


Tenore.






1. Lord of all! to thee we raise Hearts of joy and songs of praise; All thy gifts we thankful own, Bend-ing round thy aw-ful throne.
2. Guard our va-ried path of life; Cheer its gloom, sub-due its strife; Chase each tempt-ing foe a-way, Seem-ing fair, but to be-tray.


Basso.

Spa-cious heav'n, and earth, and sea, Turn our se-rious thoughts to thee; All de-clare thy boundless might, Rul-ing all by day and night.
Let thy grace be ev-er near; Fill our souls with ho-ly fear: Make us know thy sa-ving love— Then to rise, and rest a-bove.

Spa-cious heav'n, and earth and sea, Turn our se-rious thoughts to thee; All de-clare thy boundless might, Rul-ing all by day and night.
Let thy grace be ev-er near; Fill our souls with ho-ly fear: Make us know thy sa-ving love— Then to rise and rest a-bove.

Soprano.



Alto.

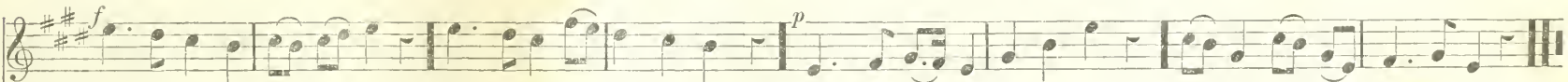


1. Who are these in bright ar-ray? This in-nu-me-ra-ble throng, Round the al-tar, night and day, Tun-ing their tri-um-phant song?
 2. These thro' fie-ry tri-als trod; These from great af-flic-tion came; Now, be-fore the throne of God, Seal'd with his e-ter-nal name:
 3. Hun-ger, thirst, dis-ease un-known, On im-mor-tal fruits they feed; Them the Lamb a-midst the throne, Shall to liv-ing foun-tains lead:

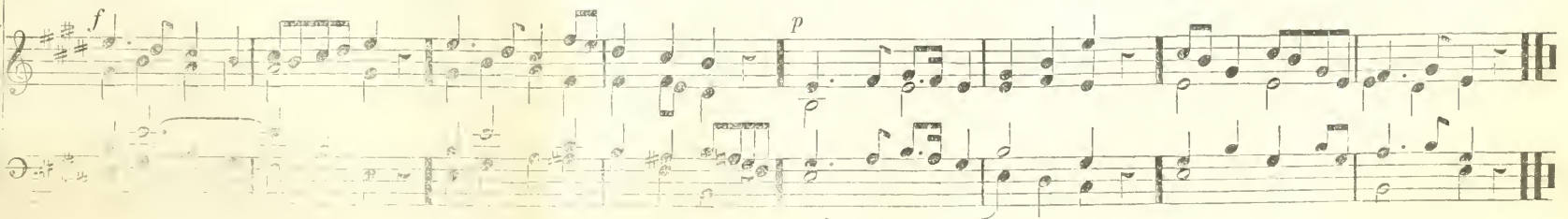
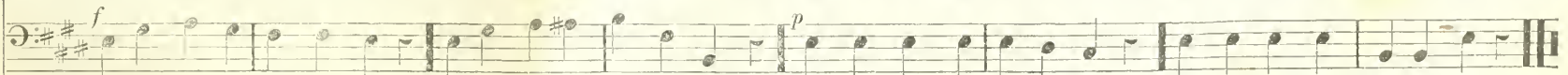
Tenore.



Basso.



“Wor-thy is the Lamb, once slain— Bless-ing, hon-or, glo-ry, pow'r, Wis-dom, rich-es, to ob-tain, New do-min-ion eve-ry hour.”
 Clad in rai-ment, pure and white, Vic-tor palms in eve-ry hand, Thro' their great Re-deemer's might More than con-quer-ers they stand.
 Joy and glad-ness ban-ish sighs; Per-fect love dis-pels their fears; And for ev-er from their eyes, *pp* God shall wipe a-way their tears.



Soprano.

1. In - spi - rer and hear - er of pray'r, Thou shep - herd and guar - dian of thine, My all to thy cov - e - nant care - -
 2. A sov - 'reign pro - tec - tor I have, Un - seen, yet for ev - er at hand; Un - change - a - bly faith - ful to save, - -

Alto.

Tenore.

1. In - spi - rer and hear - er of pray'r, Thou shep - herd and guar - dian of thine, My all to thy cov - e - nant care - -
 2. A sov - 'reign pro - tec - tor I have, Un - seen, yet for ev - er at hand, Un - change - a - bly faith - ful to save, - -

Basso.

I, sleep - ing or wak - ing, re - sign. If thou art my shield and my sun, - - The night is no dark - ness to me; - -
 Al - migh - ty to rule and com - mand. His smiles and his com - forts a - bound, - His grace as the dew shall de - scend; -

I sleep - ing or wak - ing, re - sign. If thou art my shield and my sun, - - The night is no dark - ness to me; - -
 Al - migh - to to rule and com - mand. His smiles and his com - forts a - bound, - His grace as the dew shall de - scend; -

And, fast as my mi - nutes roll on, - - They bring me but near - er to thee, - - They bring me but near - er to thee.
 And walls of sal - va - tion sur - round - The soul he de - lights to de - fend, - - The soul he de - lights to de - fend.

81. *Moderato.*

8s, OR IV, 2.

W. A.

Soprano.
Alto.
 1. Our gra - cious Re - deem - er we love - - His prai - ses a - loud we'll pro - claim, And join with the an - gels a - bove, - To laud his a - do - ra - ble name.
 2. In truth and in meek - ness of mind, - He came not the world to eon - demn: But lov - ing the race of man - kind, - He la - bor'd and suf - fer'd for them.
 3. Tri - um - phant he rose from the grave, - To reign in his glo - ry a - bove; And will - ing and mighty to save, - He con - quers by kindness and love.
 4. In him we will ev - er re - joice, - His glo - ry we ev - er shall see; His truth will we seek as our choice, - His mer - cy our por - tion shall be.
Tenore.
Basso.

Soprano.

Alto.

1. Our Fa - ther, we thank thee for sleep, — For qui - et and peace - a - ble rest ; We thank thee for stoop - ing to keep
 2. Our voi - ces would ut - ter thy praise, Our hearts would o'er-flow with thy love ; O teach us to walk in thy ways,
 3. So long as thou deem-est it right That here on this earth we should stay, We pray thee to guard us by night,

Tenore.

Basso.

Thy chil-dren from be - ing dis - trest : O how in their weak-ness can crea-tures re - pay Thy Fa - ther - ly kind-ness by night and by day ?
 And fit us to meet thee a - bove : The heart's pure af - fec - tion is all we can give, In love's pure de - vo - tion, O help us to live.
 And help us to serve thee by day ; And when all the days of our earth-life are past, Re - ceive us in hea - ven to praise thee at last.

N^o. 83.

Andantino.

8s & 7s, or III, 3.

Arranged from Gyrowetz.

Soprano.

Alto.

1. Come to Cal - vry's ho - ly moun-tain, Sin - ners, ru - in'd by the fall; Here a pure and heal - ing foun-tain, Flows to you, to me, and all.
 2. Come in sor - row and con - tri - tion, Wounded, im - po - tent, and blind; Here the guil - ty, free re - mis - sion, Here the trou - bled, peace may find.
 3. He that drinks shall live for - ev - er; 'Tis a soul - re - new - ing flood; God is faith - ful; God will nev - er Break his cov - e - nant in blood.

Tenore.

Basso.

N^o. 84.

Andante.

8s & 7s, or III, 3.

Arranged from Ries.

Soprano.


Alto.

1. God, my King, thy might con - fess - ing, Ev - er will I bless thy Name; Day by day thy throne ad - dress - ing, Still will I thy praise pro - claim.
 2. Full of kind - ness and com - pas - sion, Slow to an - ger, vast in love, God is good to all cre - a - tion; All his works his good - ness prove.
 3. All thy works, O Lord, shall bless thee, Thee shall all thy saints a - dore; King su - preme shall they con - fess thee, And pro - claim thy sov - 'reign power.

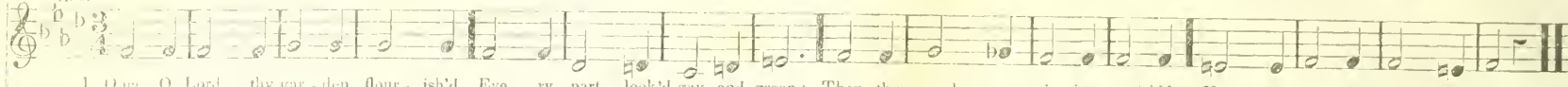
Tenore.

Basso.

Soprano.




Alto.


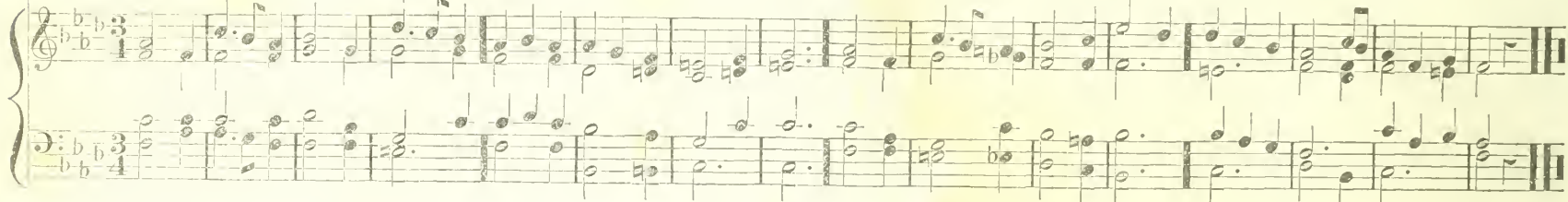


1. Ours, O Lord, thy gar - den flour - ish'd, Eye - ry part look'd gay and green; Then thy word our spi - rits nourish'd, Hap - py sea - sons we have seen!
 2. But a draught has since suc - ceed - ed, And a sad de - cline we see: Lord, thy help is great - ly need - ed, Help can on - ly come from thee.
 3. Some, in whom we once de - light - ed, We shall meet no more be - low; Some, a - las! we fear are blight - ed, Scarce a sin - gle leaf they show.
 4. Dear - est Sa - viour, has - ten hith - er, Thou canst make them bloom a - gain: Oh, per - mit them not to with - er, Let not all our hopes be vain.

Tenore.



Basso.




N^o. 86.*Cantabile.*

51 531 420 8s & 7s, OR III, 3.


(Words by Hutton.)

Arranged from Beethoven.

Soprano.

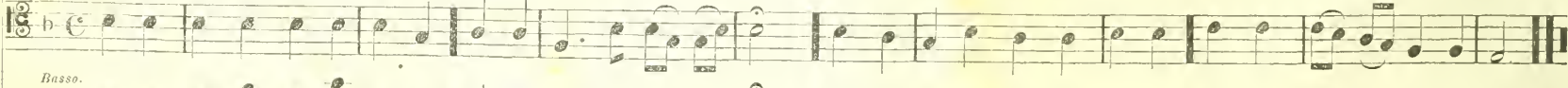


Alto.


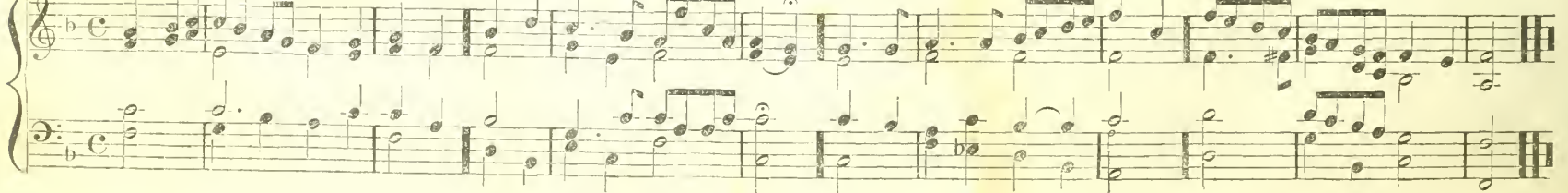


1. Cares and toils of earth for - sak - ing, Here our souls have sa - cred rest; Joys at heav'n - ly springs par - tak - ing, Springs which cleanse and soothe the breast.
 2. Here en - gaged in sweet de - vo - tion, How our hearts their woes for - get! Dis - tant far the world's com - mo - tion, Hush'd the mur - murs of re - gret!
 3. Prayer our in - most tho'ts re - fin - ing, Rais - eth our de - sires on high; Du - ty, hon - or, bliss com - bin - ing, Strength'n'ing eve - ry mor - al tie.
 4. Thus in pray'rs and hopes u - ni - ted, While we praise our Fa - ther's love, — By his word of pro - mise light - ed, We ad - vance to realms a - bove.

Tenore.



Basso.

Soprano.

Alto.

1. Who is this that comes from E - dom, All his rai - ment stain'd with blood, To the cap - tive speak - ing
 2. 'Tis the Sa - vior, now vic - to - rious, Trav - 'ling on - ward in his might; 'Tis the Sa - vior, O how
 3. Why that blood his rai - ment stain - ing? 'Tis the blood of ma - ny slain; Of his foes there's none re -
 4. Migh - ty Vic - tor, reign for ev - er, Wear the crown so dear - ly won! Nev - er shall thy peo - ple,

Tenore.

Basso.

free - dom, Bring - ing and be - stow - ing good; Glo - rious in the garb he wears. Glo - rious in the spoil he bears?
 glo - rious To his peo - ple is the sight! Sa - tan con - quer'd, and the grave, Je - sus now is strong to save.
 main - ing, None, the con - test to main - tain: Fall'n they are, no more to rise, All their glo - ry pros - trate lies.
 nev - er, Cease to sing what thou hast done! Thou hast fought thy peo - ple's foes: 'Thou hast heal'd thy peo - ple's woes.

Soprano.
Guide me, O thou great Je - ho - vah, Pil - grim through this bar - ren land; I am weak, but thou art nigh - ty,— Hold me with thy pow'r-ful hand:

Alto.
Guide me, O thou great Je - ho - vah, Pil - grim through this bar - ren land; I am weak, but thou art migh - ty,— Hold me with thy pow'r-ful hand:

Tenore.
Guide me, O thou great Je - ho - vah, Pil - grim through this bar - ren land; I am weak, but thou art migh - ty,— Hold me with thy pow'r-ful hand:

Basso.
Guide me, O thou great Je - ho - vah, Pil - grim through this bar - ren land; I am weak, but thou art nigh - ty,— Hold me with thy pow'r-ful hand:

Bread of hea - ven— Bread of hea - ven, Feed me till I want no more: Bread of hea - ven, Feed me till I want no more.

Bread of hea - ven— Bread of hea - ven, Feed me till I want no more: Bread of hea - ven, Bread of hea - ven, Feed me till I want no more.

Bread of hea - ven— Bread of hea - ven, Feed me till I want no more: Bread of hea - ven, Bread of hea - ven, Feed me till I want no more.

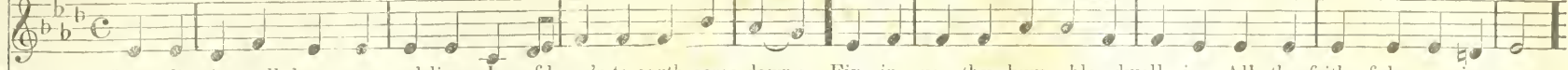
Bread of hea - ven,— Bread of hea - ven, Feed me till I want no more: Bread of hea - ven, Bread of hea - ven, Feed me till I want no more.

Soprano.



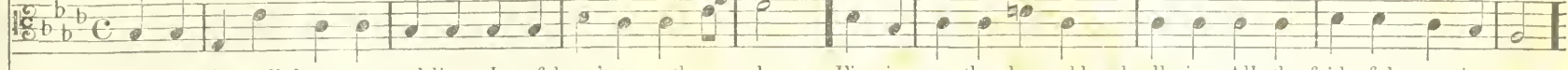
Love di - vine, all love ex - cel-ling, Joy of heav'n to earth come down; Fix in us thy hum - ble dwell - ing, All thy faith - ful mer-cies crown.

Alto.



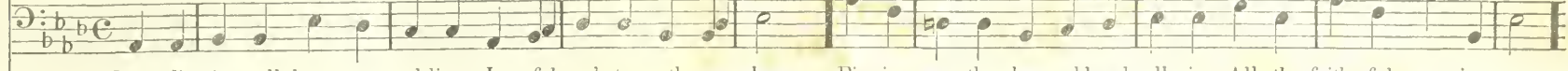
Love di - vine, all love ex - cel-ling, Joy of heav'n to earth come down; Fix in us thy hum - ble dwell - ing, All thy faith - ful mer-cies crown.

Tenore.



Love di - vine, all love ex - cel-ling, Joy of heav'n to earth come down; Fix in us thy hum - ble dwell - ing, All thy faith - ful mer-cies crown.

Basso.



Love di - vine, all love ex - cel-ling, Joy of heav'n to earth come down; Fix in us thy hum - ble dwell - ing, All thy faith - ful mer-cies crown.



Fa - ther, thou art all com-pas-sion, Pure, un-bound - ed love thou art; Vis - it us with thy sal - va - tion, En-ter eve - ry long - ing heart.



Fa - ther, thou art all com-pas-sion, Pure, un-bound - ed love thou art; Vis - it us with thy sal - va - tion, En-ter eve - ry long - ing heart.




Fa - ther, thou art all com-pas-sion, Pure, un-bound - ed love thou art; Vis - it us with thy sal - va - tion, En-ter eve - ry long - ing heart.




Fa - ther, thou art all com-pas-sion, Pure, un-bound - ed love thou art; Vis - it us with thy sal - va - tion, En-ter eve - ry long - ing heart.



Soprano.




Alto.





1. Lord, with glow-ing heart I'd praise thee For the bliss thy love be-stows; For the pard-ning grace that saves me, And the peace that from it flows:
 2. Praise, my soul, the God that sought thee, Wretched wand-er-er, far a-stray; Found thee lost, and kind-ly brought thee From the paths of death a-way:
 3. Lord, this bo-som's ar-dent feel-ing Vain-ly would my lips ex-press: Low-be-fore thy foot-stool kneel-ing, Deign thy sup-pliant's pray'r to bless:

Tenore.





Basso.



Help, O God, my weak en-dea-vor, This dull soul to rap-ture raise: Thou must light the flame, or ne-ver Can my love be warm'd to praise.
 Praise, with love's de-vout-est feel-ing, Him who saw thy guilt-born fear, And, the light of hope re-veal-ing, Bade the blood-stain'd cross ap-pear.
 Let thy grace, my soul's chief trea-sure, Love's pure flame with-in me -raise; And, since words can ne-ver mea-sure, Let my life show forth thy praise.





Soprano.



Alto.

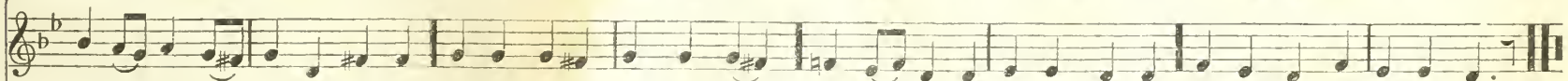
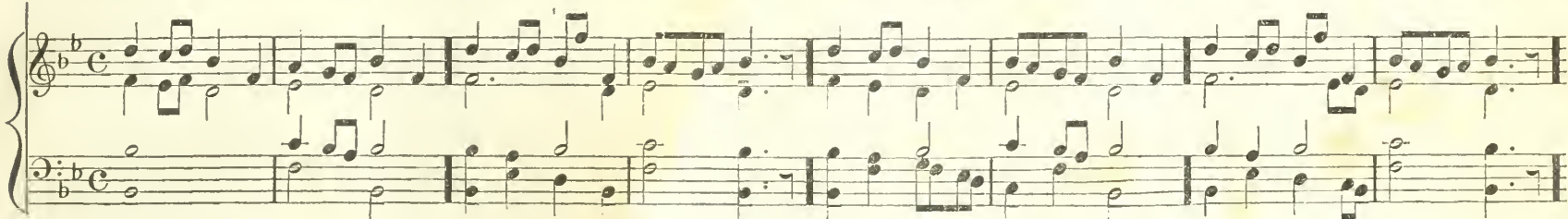


1. God in mer-cy's ways re-joi - ces, All his works de-clare his love; Na-ture wakes ten thou-sand voi - ces, Tuned to praise her Lord a - bove.
 2. Lord, we own thy gifts so va - rious, Free-ly spread for all to share— But as life, it - self pre - ca - rious, Not de-sign'd to fix our care.
 3. God of grace! thy love re - new-ing, Grate-ful songs our spi - rits raise; Let each day, thy gifts re - new-ing, Find us mind - ful of thy praise.

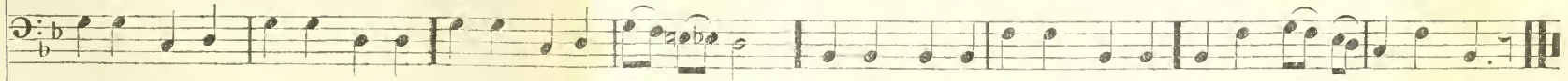
Tenore.



Basso.



All this world of light and beau-ty, Form'd by Him, by Him is blest: What but praise is rea-son's du - ty, Praise sin-eere from grate-ful breast?
 No - bler bless - ings lie be - fore us, By the gos - pel's pow'r con - vey'd; Sin, nor death, can tri-umph o'er us, While on these our souls are stay'd.
 Let thy bless - ing now at - tend us, Guide, re - form, and cheer our hearts: In each try - ing scene be - friend us, Guard us still, when life de - parts.



Soprano.

1. Lord, dis - miss us with thy bless - ing, Fill our hearts with joy and peace; Let us each thy love pos - sess - ing,
 2. Thanks we give, and a - do - ra - tion, For the gos - pel's joy - ful sound; May the fruits of thy sal - va - tion,

Alto.

Tenore.

1. Lord, dis - miss us with thy bless - ing, Fill our hearts with joy and peace; Let us each thy love pos - sess - ing,
 2. Thanks we give, and a - do - ra - tion, For the gos - pel's joy - ful sound; May the fruits of thy sal - va - tion,

Basso.

Tri - umph in re - deem - ing grace: O re - fresh us, O re - fresh us, Trav - 'ling through this wil - der - ness.
 In our hearts and lives a - bound: May thy pre - sence, May thy pre - sence, With us ev - er - more be found.

Tri - umph in re - deem - ing grace; O re - fresh us, O re - fresh us, Trav - 'ling through this wil - der - ness.
 In our hearts and lives a - bound; May thy pre - sence, May thy pre - sence, With us ev - er - more be found.

Soprano.

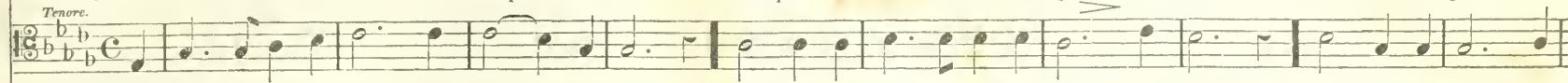


Alto.



1. A - gain the day re - turns of ho - - ly rest, Which, when he made the world, Je - ho - - vah blest, When, like his own, he
 2. Let us de - vote this con - se - cra - - ted day, To learn his will, and all we learn - o - bey; So shall he hear, when
 3. Fa - ther in heav'n! in whom our hopes con - fide, Whose pow'r de - fends us, and whose pre - cepts guide; In life our guar - dian,

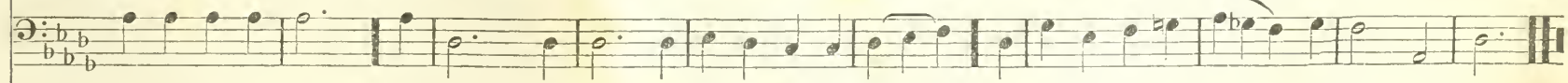
Tenore.



Basso.



bids our la - bors cease, And all - be pi - e - ty, and all be peace, - And all be pi - e - ty, and all be peace.
 fer - vent - ly we raise Our sup - pli - ca - tions, and our songs of praise, - Our sup - pli - ca - tions, and our songs of praise.
 and in death our friend, - Glo - ry su - preme be thine, till time shall end, - Glo - ry su - preme be thine, till time shall end.



Soprano.

Alto.

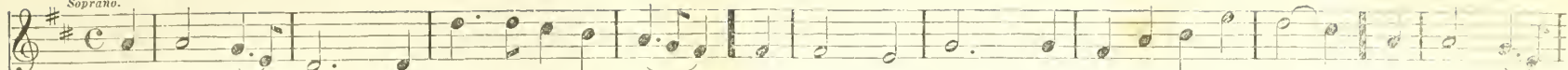
1. Un - fad - ing Hope! when life's last em-bers burn, When soul, to soul, and dust to dust re - turn!
 2. What though each spark of earth from rap-ture fly! The quiv - - 'ring lip, pale cheek, and clos - ing eye!
 3. Then, then, the tri - - umph and the trance be - gin, And all the Phœ - - nix spi - rit burns with - in!

Tenore.

Basso.

Heav'n to thy charge re - signs the aw - ful hour! Oh! then, thy king-dom comes! im - mor - tal Pow'r!
 Bright the soul thy se - raph hands con - vey The morn - ing dream of life's e - ter - nal day—
 Oh! deep en - chant - ing pre - lude to re - pose, The dawn of bliss, the twi - light of our woes.

Soprano.



1. As pants the wea - ried hart for cool - ing springs That sinks ex - haust - ed in the sum - mer's chase, So pants my
2. Why thro' my heart? why sink my sadd-'ning soul? Why droop to earth with va - rious woes op - press'd? My years shall

Alto.



Tenore.



1. As pants the wea - ried hart for cool - ing springs That sinks ex - haust - ed in the sum - mer's chase, So pants my
2. Why thro' my heart? why sink my sadd-'ning soul? Why droop to earth with va - rious woes op - press'd? My years shall

Basso.



soul for thee, great King of kings, So thirsts to reach thy sa - cred dwell - ing place, So thirsts to reach thy sa - cred dwell - ing place.
yet in bliss - ful cir - cles roll— And peace be yet an in - mate of this breast, And peace be yet an in - mate of this breast.



soul for thee, great King of kings. So thirsts to reach thy sa - cred dwell - ing place, So thirsts to reach thy sa - cred dwell - ing place.
yet in bliss - ful cir - cles roll— And peace be yet an in - mate of this breast, And peace be yet an in - mate of this breast.



Ped.

Soprano.

Alto.

Tenore.

Basso.

1. Rise, crown'd with light, im - pe - rial Sa - lem, rise! Ex - alt, ex - alt thy tow - ring head and lift thine eyes!
 2. See a long race thy spa - cious courts a - dorn, See fu - - ture sons and daughters yet un - - born,
 3. The seas shall waste, the skies to smoke de - cay, Rocks fall to dust, and mountains melt a - - way;

Ex - alt, Ex - alt thy
 See fu - ture, fu - - ture
 Rocks fall, Rocks fall to

See heav'n
 In crowd -
 But fix'd

See heav'n its sparkling por - - tals wide - - dis - play, And break up - on thee in a flood, a flood of day.
 In crowd - ing ranks on eve - - ry side - - a - rise, De - mand - ing life, im - pa - - tient for the - - skies.
 But fix'd his word, his sav - ing pow'r re - mains— Thy realm shall last, thy own Mes - si - - ah - - reigns.

its spark - - ling
 - - - ing ranks on
 his word, his

And break, And break - -
 De - mand, De - mand - ing
 Thy realm, Thy realm - -

Soprano.

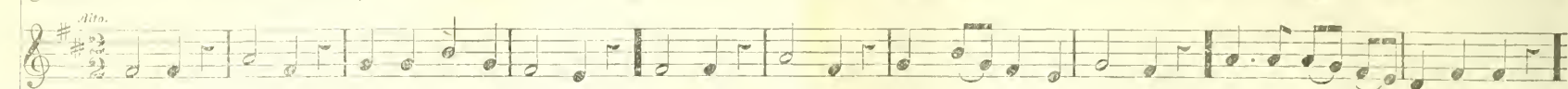
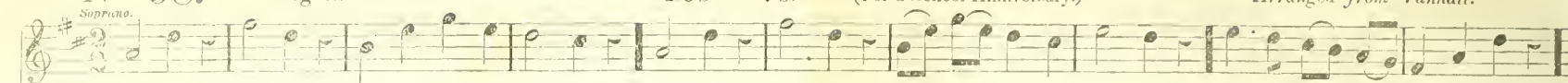
Alto.

1. O Thou, whose sceptre earth and seas obey, And skies, and stars, and suns, confess thy sway, Now to thy Son th'im-mor-tal king-dom give;
 2. O'er all cre-a-ted names his glo-ries shine; Su-preme his beau-ty, and his grace di-vine: Fair-er than thrones, and pow'rs, and se-raphs bright,
 3. Thro' end-less years his glo-ry shall ex-tend; From him in-creas-ing pray'rs to heav'n as-cend; To heav'n his name from eve-ry re-gion rise,

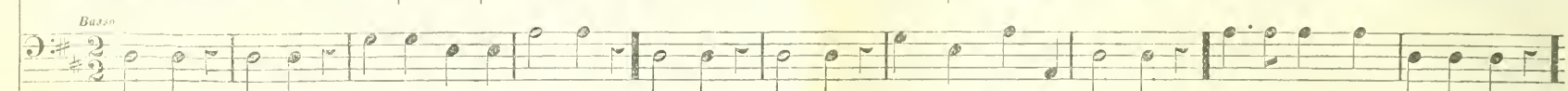
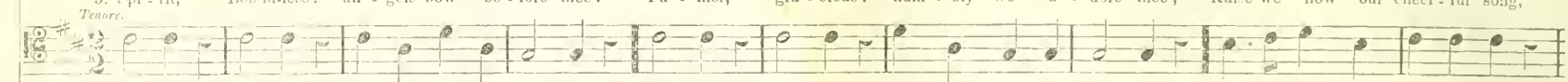
Tenore.

Basso.

In him com-mand a ru-in'd world to live; O'er eve-ry realm his migh-ty sway ex-tend, And bid o'er eve-ry throne his throne as-cend.
 The realms of na-ture, and the world of light;— Great King of kings, the Prince to an-gels giv'n, Lord of the world, and heir di-vine of heav'n.
 More sweet than in-cense cheers the morn-ing skies; To him all lands a song of rap-ture raise, And lisp-ing in-fants join their art-less praise.



1. Joy - ous— joy - ous now, each heart's e - mo - tion, Ar - dent— ar - dent be the soul's de - vo - tion! Swell the song of grate - ful praise!
 2. Pa - rents— guar - dians, of your love ye mind us, Pas - tors— teach - ers, to your hearts ye bind us; Here we pledge our best re - turn—
 3. Spi - rit, Bound - less! an - gels bow be - fore thee! Fa - ther, gra - cious! hum - bly we a - dore thee; Raise we now our cheer - ful song,



Welcome to this day of days, Friend-ship— friend-ship here is full as o - cean.
 Love with-in our hearts shall burn, Ev - er— ev - er there till death shall find us.
 Thou our pleasures dost pro - long, Ma - ker— Sa - viour! guide us, we im - plore thee.



Soprano. *p* **DUO.**

1. Shout the glad tid - ings, ex - ult - ing - ly sing, Je - ru - sa - lem tri - umphs, Mes -

Alto.

Tenore. *p* **DUO.**

1. Shout the glad tid - ings, ex - ult - ing - ly sing, Je - ru - sa - lem tri - umphs, Mes -

Basso.

p

CHORUS.
si - ah is King! Shout the glad tid - ings, ex - ult - ing - ly sing, Je - ru - sa - lem tri - umphs, Mes - si - ah is King!

CHORUS.
Shout the glad tid - ings, ex - ult - ing - ly sing, Je - ru - sa - lem tri - umphs, Mes - si - ah is King!

- 1. Zi - on the mar - vel - lous
- 2. Tell how he com - eth; from
- 3. Mor - tals! your ho - mage be

CHORUS.
si - ah is King! Shout the glad tid - ings, ex - ult - ing - ly sing, Je - ru - sa - lem tri - umphs, Mes - si - ah is King!

CHORUS.

f

sto - ry be tell - ing, The Son of the High - est, how low - ly his birth! The Son of the High - est, how low - ly his birth! The bright - est arch -
 na - tion to na - tion, The heart - cheer - ing news let the earth e - cho round; The heart - cheer - ing news let the earth e - cho round: How free to the
 grate - ful - ly bring - ing, And sweet let the glad - some ho - san - na a - rise; And sweet let the glad - some ho - san - na a - rise; Ye an - gels! the

Dim.
Dim.
Dim.
Dim.

an - gel in glo - ry ex - cel - ling, He stoops to re - deem thee, he reigns up - on earth, He stoops to re - deem thee, he reigns up - on earth— he reigns up - on
 faith - ful he of - fers sal - va - tion, How his peo - ple with joy ev - er - last - ing are crown'd, How his peo - ple with joy ev - er - last - ing are crown'd, ever - last - ing are
 full hal - le - lu - jah be sing - ing, One cho - rus re - sound thro' the earth and the skies, One cho - rus re - sound thro' the earth and the skies— the earth and the

p **DUO.** earth—He reigns up - on earth. Shout the glad tid - ings, ex - ult - ing - ly sing, Je - ru - sa - lem tri-umphs, Mes-si - ah is King! **CHORUS.** Shout the glad tid - ings, ex -

earth— He reigns up - on earth.
erown'd, ever-last - ing are crown'd.
skies, thro'the earth and the skies. **CHORUS.** Shout the glad tid - ings, ex -

p **DUO.** earth—He reigns up - on earth. Shout the glad tid - ings, ex - ult - ing - ly - sing, Je - ru - sa - lem tri-umphs, Mes-si - ah is King! **CHORUS.** Shout the glad tid - ings, ex -

p **CHORUS.**

ult - ing - ly sing, Je - ru - sa - lem tri-umphs, Mes - si - ah is King!

ult - ing - ly sing, Je - ru - sa - lem tri-umphs, Mes - si - ah is King!

ult - ing - ly sing, Je - ru - sa - lem tri-umphs, Mes - si - ah is King!

ult - ing - ly sing, Je - ru - sa - lem tri-umphs, Mes - si - ah is King!

Soprano.

Alto.


1. Je - ho - vah reigns; let eve - ry na - tion hear, And at his foot - stool bow with ho - ly fear: Let heav'n's high arch - es e - cho with his name,
 2. He rules with wide and ab - so - lute com - mand, O'er o - cean broad, and o'er the sted - fast land; Je - ho - vah reigns, un - bound - ed and a - lone;
 3. Un - moved, O God, for ev - er stands thy throne; Je - ho - vah reigns, a u - ni - verse a - lone; Th' eter - nal fire that feeds each vi - tal flame,

Tenore.


Basso.

And all the peo - pled earth his praise pro - claim; Then send it down to hell's deep gloom re - sound - ing, Thro' all her caves in dread - ful mur - murs sound - ing.
 And all cre - a - tion hangs be - neath his throne: He reigns a - lone; let no in - fe - rior na - ture U - surp or share the throne of the Cre - a - tor.
 Col - lect - ed or dif - fused is still the same: He dwells with - in his own un - fath - om'd es - sence, And fills all space with his un - bound - ed pre - sence.

Soprano.

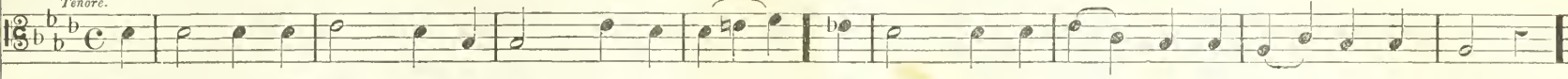


Alto.




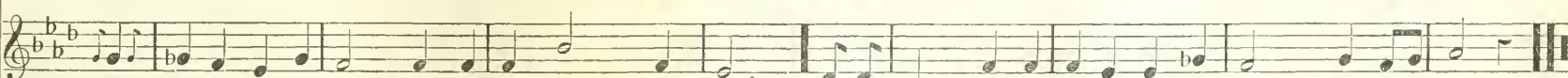


1. I would not live al - way : I ask not to stay, Where storm af - ter storm ri - ses dark o'er the way ;
 2. I would not live al - way, thus fet - ter'd by sin, Tempt - a - tion with - out, and cor - rup - tion with - in ;
 3. Who, who would live al - way, a - way from his God ; A - way from yon hea - ven, that bliss - ful a - bode,
 4. Where the saints of all a - ges in har - mo - ny meet, Their Sa - viour and breth - ren trans - port - ed to greet ;


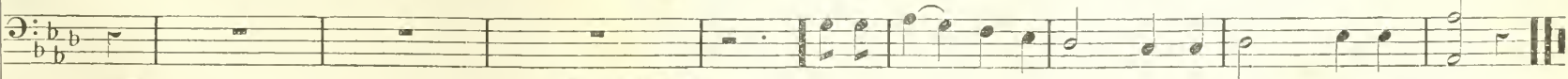

Tenore.




Basso.


The few lu - rid morn - ings that dawn on us here Are e - nough for life's woes, full e - nough for its cheer.
 E'en the rap - ture of par - don is min - gled with fears, And the eup of thanks - giv - ing with pen - - i - tent tears.
 Where the ri - vers of plea - sure flow o'er the brigh plains, And the noon - tide of glo - ry e - ter - - nal - ly reigns.
 While the an - thems of rap - ture un - ceas - ing - ly roll, And the smile of the Lord is the feast of the soul!

Soprano.

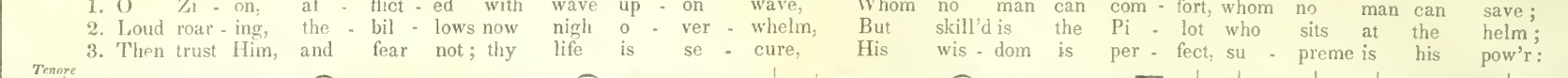


Alto.




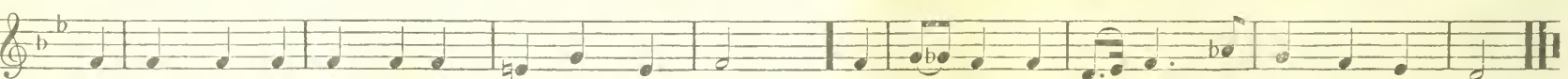


1. O Zi - on, af - flict - ed with wave up - on wave, Whom no man can com - fort, whom no man can save ;
 2. Loud roar - ing, the - bil - lows now nigh o - ver - whelm, But skill'd is the Pi - lot who sits at the helm ;
 3. Then trust Him, and fear not ; thy life is se - cure, His wis - dom is per - fect, su - preme is his pow'r :

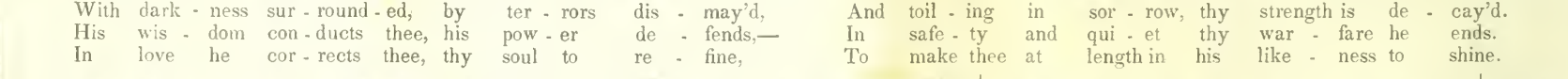
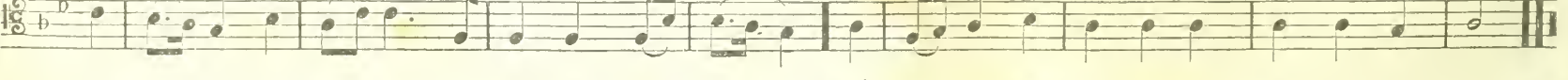

Tenore.



Basso.

With dark - ness sur - round - ed, by ter - rors dis - may'd, And toil - ing in sor - row, thy strength is de - cay'd.
 His wis - dom con - ducts thee, his pow - er de - fends, — In safe - ty and qui - et thy war - fare he ends.
 In love he cor - rects thee, thy soul to re - fine, To make thee at length in his like - ness to shine.

Soprano.



Alto.



1. The Lord is my Shep - herd, no want shall I know : I feed in green pas - tures, safe fold - - ed I rest ;
 2. Thro' the val - ley and sha - dow of death though I stray, Since thou art my Guar - dian, no e - - vil I fear ;
 3. Let good - ness and mer - cy, my boun - ti - ful God, Still fol - - low my steps, till I meet thee a - bove ;

Tenore.



Basso.



He lead - eth my soul where the still wa - ters flow ; Re - stores me when wand - 'ring, re - deems when op - prest.
 Thy rod shall de - fend me, thy staff be my stay, No harm can be - fal, with my Com - fort - er near.
 I seek, by the path which my fore - fa - thers trod Thro' the land of their so - journ, thy king - dom of love.



Soprano.



1. Ac - quaint thee, O mor - tal! ac - quaint thee with God; And joy like the sun - shine shall beam on thy road;
2. Ac - quaint thee, O mor - tal! ac - quaint thee with God, And he shall be with thee when fears are a - broad;

Alto.



Tenore.



1. Ac - quaint thee. O mor - tal! ac - quaint thee with God; And joy like the sun - shine shall beam on thy road;
2. Ac - quaint thee, O mor - tal! ac - quaint thee with God, And he shall be with thee when fears are a - broad;

Basso.





And peace, like the dew - drop, shall fall on thy head; And sleep, like an an - - gel, shall vi - - sit thy bed.
Thy safe - guard in dan - ger that threat - ens thy path,— Thy joy in the val - - ley and sha - - dow of death.




And peace, like the dew - drop, shall fall on thy head; And sleep, like an an - - gel, shall vi - - sit thy bed.
Thy safe - guard in dan - ger that threat - ens thy path,— Thy joy in the val - - ley and sha - - dow of death.




Soprano.

Alto.

Tenore.

Basso.

1. Bright-est and best of the sons of the morn - ing! Dawn on our dark - ness and lead us thine aid!
 pp 2. Cold on his era - dle the dew - drops are shin - ing! Low lies his head with the beasts of the stall!
 3. Say, shall we yield him in east - ly de - vo - tion, O - dors of E - - dom, and off - - rings di - vine?
 p 4. Vain - ly we of - fer each am - ple ob - la - tion; Vain - ly with gifts - would his fa - - vor se - - cure:

Star of the east, the ho - - ri - zon a - dorn - ing, Guide where our in - fant Re - deem - er is laid!
 An - - gels a - dore him in slum - ber re - elin - ing, Ma - ker, and Mo - narch, and Sa - viour of all!
 Gems of the moun - tain, and pearls of the o - cean, Myrrh of the fo - rest, or gold from the mine?
 Rich - er by far is the heart's a - do - ra - tion; Dear - er to God are the pray'rs of the poor.

* The hymn closes with a repetition of the first stanza.

Soprano.

Alto.

1. When thro' the torn sail the wild tem - pest is stream - ing, When o'er the dark wave the red light - ning is gleam - ing,
 2. O Je - sus, once rock'd on the breast of the bil - low, A - roused by the shriek of de - spair from thy pil - low,
 3. And O! when the whirl - wind of pas - sion is ra - ging, When sin in our hearts its wild war - fare is wa - ging,

Tenore.

Basso.

No hope lends a ray the poor sea - man to che - rish, We fly to our Ma - ker: "Save, Lord! or we pe - rish."
 Now seat - ed in glo - ry, the ma - rin - er che - rish, Who cries in his an - guish, "Save, Lord! or we pe - rish."
 Then send down thy Spi - rit, thy ran - som'd to che - rish, Re - buke the de - stroy - er; "Save, Lord! or we pe - rish."

rit.

>rit.

rit.

>rit.

rit.

rit.

Soprano.

Alto.

1. Thou art gone to the grave— but we will not de - plore thee; Though sor - - row and dark - ness en - com - pass the tomb;
 2. Thou art gone to the grave— we no long - - er be - hold thee, Nor tread the rough paths of the world by thy side;
 3. Thou art gone to the grave— and its man - - sions for - sak - ing, Per - - haps thy tried spi - rit in doubt lin - ger'd long;
 4. Thou art gone to the grave— but 'twere wrong to de - plore thee, Since God was thy ran - som, thy guar - dian, and guide;

Tenore.

Basso.

The Sa - viour has pass'd thro' its por - - tals be - fore thee, And the lamp of his love is thy guide thro' the gloom.
 But the wide arms of mer - cy are spread to en - fold thee, And sin - - ners may hope since the Sa - - viour hath died.
 But the sun - shine of hea - ven beam'd bright on thy wak - ing, And the song that thou heard'st was the Se - - ra - phim's song.
 He gave thee, he took thee, and soon will re - store thee, And death hath no sting, since the Sa - - viour hath died.

Soprano.

Alto.

1. O come, let us	sing un - to the	Lord;	Let us heartily rejoice in the	strength of	our sal -	vation:
2. For the Lord is a	great - - -	God;	And a great	King a - -	bove all	gods:
3. The sea is his, and	he made	it;	And his hands pre - - -	pared the	dry - - -	land:
<i>F.</i> 4. For he is the	Lord our	God;	And we are the people of his	pasture	and the	sheep of his
6. Glory be to the Father,	and to the	Son,	And to the	Ho - - ly,	Ho - ly	Ghost:

Tenore.

Basso.

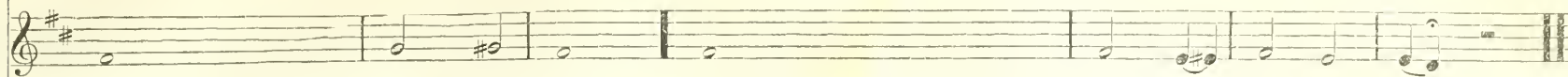
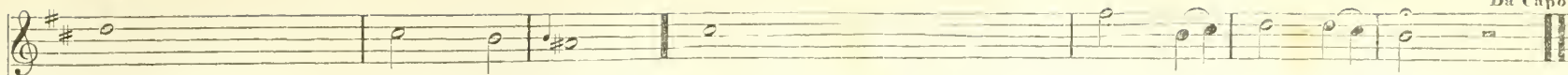
FINE.

Let us come before his	presence with thanks-	giving,	And show ourselves	glad in him with psalms.
In his hand are all the	corners of the	earth;	And the strength of the	hills is his al - so.
<i>pp.</i> O come, let us worship, and	<i>rit.</i> fall - - -	down; <i>len.</i>	Let the whole	Lord our Ma - ker.
O worship the Lord in the	beauty of	holiness;	earth stand in	awe of him.
As it was in the be - - -	ginning,	is now,	And ever	shall be world without end. A - - men.

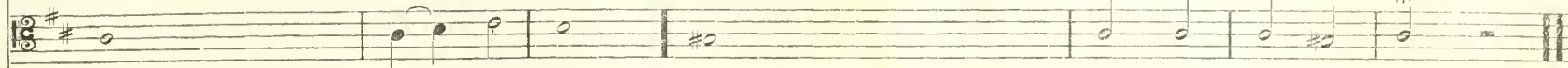
FINE.

MINORE.

Da Capo.



5. For he cometh, for he cometh to | judge the | earth; || And with righteousness to judge the world, and the | peo - ple | with his | truth.



Da Capo.



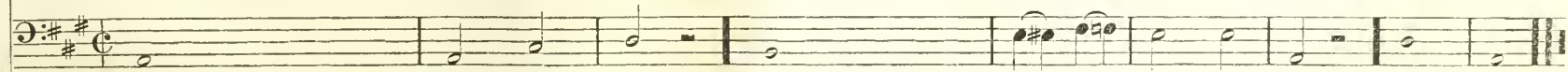
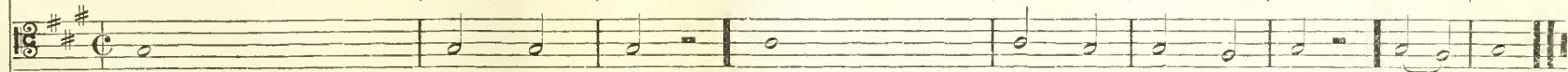
N^o. 109.

CHANT.—Gloria Patri.

W. A.



Glory be to the | Father, and to the | Son, || And to the | Ho - - ly, | Ho - - ly | Ghost; || A - | men.
As it was in the be- | ginning, is | now, || And ever | shall | be, | world without | end. ||



Soprano.

Alto.

1. O come, let us
2. For the Lord is a
3. The sea is his, and
4. For he is the
6. Glory be to the

sing un - - to the Lord;
great - - - God;
he made it;
Lord our God;
Father, and to the Son,

Let us heartily rejoice in the
And a great
And his hands pre - - -
And we are the people of his
And to the

strength of our sal-
King a - - -
pared the dry - - -
pasture and the sheep of his
Ho - - ly, Ho - ly Ghost:

va - - - - tion:
bove all gods:
land:
hand:
Ghost:

Tenore.

Basso.

pp. Let us come before his
In his hand are all the
O come, let us worship, and
O worship the Lord in the
As it was in the be - - -

rit. presence with thanks
corners of the
fall - - -
beauty of holi -
ginning, is

giving,
earth;
down;
ness;
now,

len And show ourselves
And the strength of the
And kneel before the
Let the whole
And ever

glad in him with psalms.
hills is his al - - so.
Lord our Ma - - - ker.
earth stand in awe of him.
shall be world without end.

A - - | men.

FINE.

FINE.

5. For he cometh, | for he cometh to | judge the | earth; || And with righteousness to judge the world, and the | peo - ple | with his | truth.

Basso Primo.
Basso Secondo.

D. C. al Fine.

N^o. 111.

CHANT.—Gloria Patri.

E. I.

Glory be to the Father, | and to the Son, || And to the | Ho - - ly, | Ho - - ly | Ghost; || A - | men.
As it was in the be- | ginning, is | now, || And ever | shall | be, | world without | end. ||

Soprano.
Glo - ry be to the Fa - ther, and to the Son, - and to the Ho - - ly, Ho - - ly - Ghost; As it was in the be -

Alto.
Glo - ry be to the Fa - ther, and to the Son, - and to the Ho - ly Ghost, the Ho - ly Ghost; As it was in the be -

Tenore.
Glo - ry be to the Fa - ther, and to the Son, and to the Ho - - ly, Ho - - ly Ghost; As it was in the be -

Basso.
Glo - ry be to the Fa - ther, and to the Son, - and to the Ho - ly Ghost, the Ho - ly Ghost; As it was in the be -

Soli. *Tutti.*
gin - ning, is now, and ev - er shall be, world with - out end, world with - - out end, A - - men, - - - - A - men.

Soli. *Tutti.*
gin - ning, and ev - er shall be, world with - out end, world with - out end, A - - men, A - men.

Soli. *Tutti.*
gin - ning, and ev - er shall be, world with - out end, world with - out end, A - - men, A - - men, A - men.

Soli. *Tutti.*
gin - ning, is now, and ev - er shall be, world with - out end, world with - out end, A - - men, A - men.

p *Cres.* *Dim.*

Soprano. *f*


We praise thee, O God; we ac-know-ledge thee to be the Lord: All the earth doth wor-ship thee, the Fa-ther ev-er-last-ing. To

Alto. *f*



We praise thee, O God; we ac-know-ledge thee to be the Lord: All the earth doth wor-ship thee, the Fa-ther ev-er-last-ing. To

Tenore. *f*


We praise thee, O God; we ac-know-ledge thee to be the Lord: All the earth doth wor-ship thee, the Fa-ther ev-er-last-ing. To

Passo. *f*


We praise thee, O God; we ac-know-ledge thee to be the Lord: All the earth doth wor-ship thee, the Fa-ther ev-er-last-ing. To

f


f

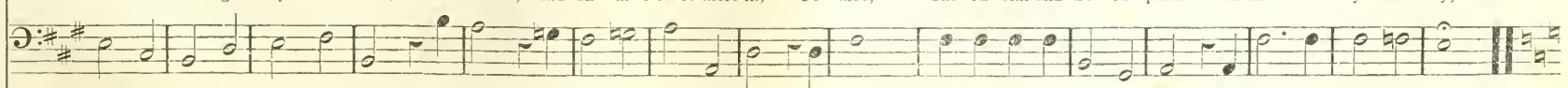

thee all an-gels cry a-loud; the heav'ns, and all the Pow'rs there-in. To thee, Che-ru-bim and Se-ra-phem con-tin-u-ally do cry,—

f

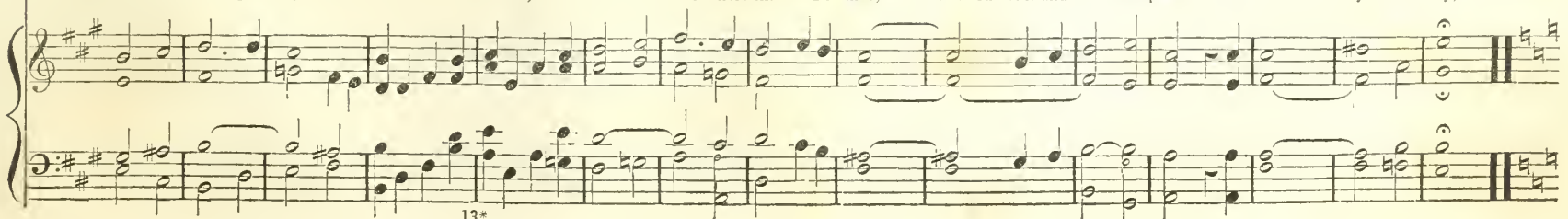

thee all an-gels cry a-loud; the heav'ns, and all the Pow'rs there-in. To thee, Che-ru-bim and Se-ra-phem con-tin-u-ally do cry,—

f


thee all an-gels cry a-loud; the heav'ns, and all the Pow'rs there-in, To thee, Che-ru-bim and Se-ra-phem con-tin-u-ally do cry,—

f


thee all an-gels cry a-loud; the heav'ns, and all the Pow'rs there-in. To thee, Che-ru-bim and Se-ra-phem con-tin-u-ally do cry,—

f


ff **Andante, Maestoso.** *f* **Allegretto.**

Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth. Heaven and earth are full of the

Alto. *ff* Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - o - a - oth. Heaven and earth are full of the

Tenore. *ff* Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth. Heaven and earth are full of the

Basso. *ff* Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth. Heaven and earth are full of the

Andante, Maestoso. *f* **Allegretto.**

mf ma - jes - ty of thy glo - ry. *sf* The glo - rious com - pa - ny of the A - pos - tles praise thee. *sf*

mf ma - jes - ty of thy glo - ry. *sf* The glo - rious com - pa - ny of the A - pos - tles praise thee. *sf*

mf ma - jes - ty of thy glo - ry. *sf* The glo - rious com - pa - ny of the A - pos - tles praise thee. *sf*

mf ma - jes - ty of thy glo - ry. *sf* The glo - rious com - pa - ny of the A - pos - tles praise thee. *sf*

mf The good - ly fel - low - ship of the Pro - phet's praise thee. *sf* *sf* *mf* The no - ble ar - my of Mar - tyrs praise *sf*

mf The good - ly fel - low - ship of the Pro - phet praise thee. *sf* *sf* *mf* The no - ble ar - my of Mar - tyrs praise *sf*

mf The good - ly fel - low - ship of the Pro - phets praise thee. *sf* *sf* *mf* The no - ble ar - my of Mar - tyrs praise *sf*

mf The good - ly fel - low - ship of the Pro - phets praise thee. *sf* *sf* *mf* The no - ble ar - my of Mar - tyrs praise *sf*

Piu Moderato.

thee. The ho - - ly Church through - out all the world, doth ac - know - - ledge thee,

thee. The ho - - ly Church through - out all the world, doth ac - know - - ledge thee,

thee. The ho - - ly Church through - out all the world, doth ac - know - - ledge thee,

thee. The ho - - ly Church through - out all the world, doth ac - know - - ledge thee,

Piu Moderato.

Decres.

Dolce. *f* *Dolce.*

The Fa-ther of an in-fi-nite Ma-jes-ty; Thine a-do-ra-ble, true, and on-ly Son; Al-so the Ho-ly Ghost, the

Dolce. *f* *Dolce.*

The Fa-ther of an in-fi-nite Ma-jes-ty; Thine a-do-ra-ble, true, and on-ly Son; Al-so the Ho-ly Ghost, the

Dolce. *f* *Dolce.*

The Fa-ther of an in-fi-nite Ma-jes-ty; Thine a-do-ra-ble, true, and on-ly Son; Al-so the Ho-ly Ghost, the

Dolce. *f* *Dolce.*

The Fa-ther of an in-fi-nite Ma-jes-ty; Thine a-do-ra-ble, true, and on-ly Son; Al-so the Ho-ly Ghost, the

Dolce. *f* *Dolce.*

The Fa-ther of an in-fi-nite Ma-jes-ty; Thine a-do-ra-ble, true, and on-ly Son; Al-so the Ho-ly Ghost, the

Piu Vivace. Cres. Assai. *ff*

Com-fort-er. Thou art the King of Glo-ry, of Glo-ry, O Christ; Thou art the ev-er-last-ing Son of the

Cres. Assai. *ff*

Com-fort-er. Thou art the King of Glo-ry, of Glo-ry, O Christ; Thou art the ev-er-last-ing Son of the

Cres. Assai. *ff*

Com-fort-er. Thou art the King of Glo-ry, of Glo-ry, O Christ; Thou art the ev-er-last-ing Son of the

Cres. Assai. *ff*

Com-fort-er. Thou art the King of Glo-ry, of Glo-ry, O Christ; Thou art the ev-er-last-ing Son of the

Piu Vivace. Cres. Assai. *ff*

Cres. Assai. *ff*

Fa - ther. When thou took-est up - on thee to de - li - ver man, thou didst hum -
 Fa - ther. When thou took-est up - on thee to de - li - ver man, thou didst hum -
 Fa - ther. When thou took-est up - on thee to de - li - ver man, thou didst hum -
 Fa - ther. When thou took-est up - on thee to de - li - ver man, thou didst hum -

pp *Cres.* *mf* *Dim.*
pp *Cres.* *mf* *Dim.*
pp *Cres.* *mf* *Dim.*
pp *Cres.* *mf* *Dim.*

ble thy - self . . . to be born of a vir - - gin. When thou hadst o - ver - come the sharp - ness of death,
 ble thy - self . . . to be born of a vir - - gin. When thou hadst o - ver - come the sharp - ness of death,
 ble thy - self . . . to be born of a vir - - gin. When thou hadst o - ver - come the sharp - ness of death,
 ble thy - self . . . to be born of a vir - - gin. When thou hadst o - ver - come the sharp - ness of death,

p *Cres.* *Dim.*
p *Cres.* *Dim.*
p *Cres.* *Dim.*
p *Cres.* *Dim.*

Vivace.

Thou didst o - pen the king - dom of heaven to all be - liev - ers. Thou sit - test at the

Vivace.

Thou - didst o - pen the king - dom of heaven to all be - liev - ers. Thou sit - test at the

Vivace.

Thou didst o - pen the king - dom of heaven, the king - dom of heaven to all, to all be - liev - ers. Thou sit - test at the

Vivace.

Thou didst o - pen the king - dom, the king - dom of heaven to all, to all be - liev - ers. Thou sit - test at the

Vivace.

f

Piu Moderato.

right hand of God, in the glo - ry of the Fa - ther. We be - lieve that thou shalt come to be our Judge. We there - fore pray thee,

Piu Moderato.

right hand of God, in the glo - ry of the Fa - ther. We be - lieve that thou shalt come to be our Judge. We there - fore pray thee,

Piu Moderato.

right hand of God. in the glo - ry of the Fa - ther. We be - lieve that thou shalt come to be our Judge. We there - fore pray thee,

Piu Moderato.

right hand of God. in the glo - ry of the Fa - ther. We be - lieve that thou shalt come to be our Judge. We there - fore pray thee,

Piu Moderato.

p

Piu Moderato.

pb

help thy ser - vants whom thou hast re - deem - ed with thy pre - cious blood. Make them to be num - ber'd with thy

help thy ser - vants whom thou hast re - deem - ed with thy pre - cious blood. Make them to be num - ber'd with thy

help thy ser - vants whom thou hast re - deem - ed with thy pre - cious blood. Make them to be num - ber'd with thy

help thy ser - vants whom thou hast re - deem - ed with thy pre - cious blood. Make them to be num - ber'd with thy

saints in glo - ry ev - er - last - ing. *Dolce.* O Lord, save thy peo - ple, and bless thine he - ri - tage. Gov - ern them,

saints in glo - ry ev - er - last - ing. *Dolce.* O Lord, save thy peo - ple, and bless thine he - ri - tage. Gov - ern them,

saints in glo - ry ev - er - last - ing. *Dolce.* O Lord, save thy peo - ple, and bless thine he - ri - tage. Gov - ern them,

saints in glo - ry ev - er - last - ing. *Dolce.* O Lord, save thy peo - ple, and bless thine he - ri - tage. Gov - ern them,

on us, have mer - cy up - on us. O Lord, let thy mer - cy be up - on - - us, as our trust

on us, have mer - cy up - on us. O Lord let thy mer - cy be up - on - - us, as our trust

on us, have mer - cy up - on us. O Lord, let thy mer - cy be up - on - - us, as our trust

on us, have mer - cy up - on us. O Lord, let thy mer - cy be up - on - - us, as our trust

is in thee. O Lord, in thee have I trust - ed; let me ne - ver be eon - found - - ed. - -

is in thee. O Lord, in thee have I trust - ed; let me ne - ver be eon - found - - ed. - -

is in thee. O Lord, in thee have I trust - ed; let me ne - ver be eon - found - - ed. - -

is in thee. O Lord, in thee have I trust - ed; let me ne - ver be eon - found - - ed. - -

pp Poco Piu Lento.

pp Poco Piu Lento.

pp Poco Piu Lento.

pp Poco Piu Lento.

pp Poco Piu Lento.

pp Poco Piu Lento.

Soprano.
O be joy-ful in the Lord, all ye lands; Serve the Lord with glad-ness, -serve the Lord with glad-ness, and come be-fore his pre-sence

Alto.
O be joy-ful in the Lord, all ye lands; Serve the Lord with glad-ness, serve the Lord with glad-ness, and come be-fore his pre-sence

Tenore.
O be joy-ful in the Lord, all ye lands; Serve the Lord with glad-ness, with glad-ness, and come be-fore his pre-sence

Basso.
O be joy-ful in the Lord, all ye lands; Serve the Lord with glad-ness, with glad-ness, and come be-fore his pre-sence

with a song: Be ye sure that the Lord he is God; it is he that hath made - - us, and not we our - - selves;

with a song: Be ye sure that the Lord he is God; it is he that hath made - - us, and not we our - - selves;

with a song: Be ye sure that the Lord he is God; it is he that hath made - - us, and not we our - - selves;

with a song: Be ye sure that the Lord he is God; it is he that hath made - - us, and not we our - - selves;

We are his peo - ple, we are his peo - ple, and the sheep of his pas - - - ture. O go your way in-
 We are his peo - ple, we are his peo - ple, and the sheep of his pas - - - ture. O go your way in-
 We are his peo - ple, we are his peo - ple, and the sheep of his pas - - - ture. O go your way in-
 We are his peo - ple, we are his peo - ple, and the sheep of his pas - - - ture. O go your way in-

to his gates with thanks - giv - ing— with thanks - giv - ing, and in - to his courts with praise; Be
 to his gates with thanks - giv - ing— with thanks - giv - ing, and in - to his courts with praise; Be
 to his gates with thanks - giv - ing— with thanks - giv - ing, and in - to his courts with praise; Be
 to his gates with thanks - giv - ing— with thanks - giv - ing, and in - to his courts with praise; Be

Glo - ry, glo - - ry, glo - ry be to the Fa - ther, and to - the Son, and to the Ho - ly Ghost; - As it

Glo - ry, glo - - ry, glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost;

Glo - ry, glo - - ry, glo - ry be to the Fa - ther, and to - the Son, and to the Ho - ly Ghost;

Glo - ry, glo - - ry, glo - ry be to the Fa - ther, and to the Son, and to the Ho - ly Ghost;

was in the be - gin - ning, as it was in the be - gin - ning, is now, and ev - er shall be, world with-out end, A - men, A - men. *Rit.*

As it was in the be - gin - - - - - ning, in the be - gin - ning, is now, and ev - er shall be, world with-out end, A - men, A - - men. *Rit.*

As it was in the be - gin - - - - - ning, is now, and ev - er shall be, world with-out end, A - men, A - - men. *Rit.*

As it was in the be - gin - ning, is now, and ev - er shall be, world with-out end, A - men, A - - men. *Rit.*

Soprano.

Alto.

Tenore.

Basso.

1. O be joyful in the Lord,
2. O go your way into his gates with
thanksgiving, and into his
3. Glory be to the Father,

all ye lands;
courts with praise;
and to the Son,

Serve the Lord with gladness, and
come before his
Be thankful unto him, and speak
And to the

pre - - sence with a song.
good of his - - - name.
Ho - - ly, Ho - - ly Ghost;

Be ye sure that the Lord he is God, it
is he that hath made us, and
For the Lord is gracious, his mercy is
As it was in the be - - - - -

not we our- selves;
ev - - er - - lasting;
ginning, is now,

We are his people, and the
And his truth endureth from
And ever

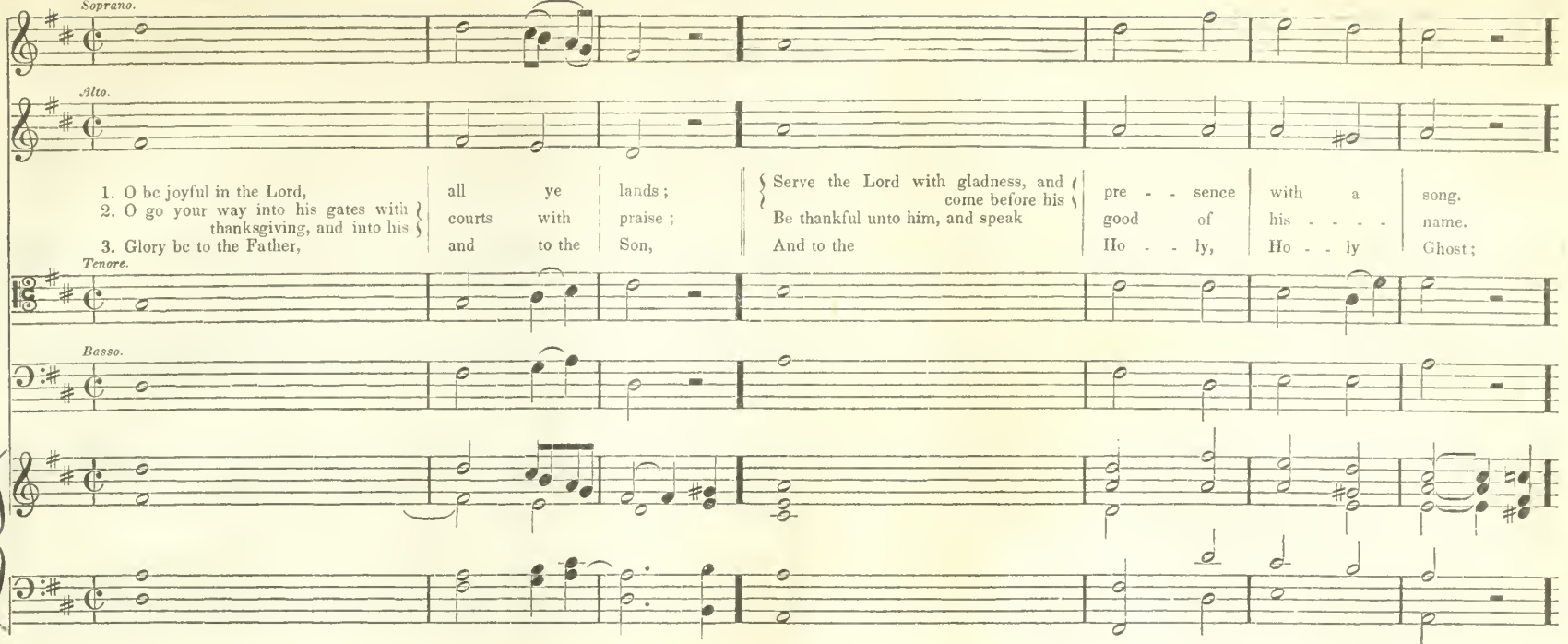
sheep of his pas - - - ture.
ra - tion to gen - e - ration.
shall be, world without end. A - - - men.

Soprano.

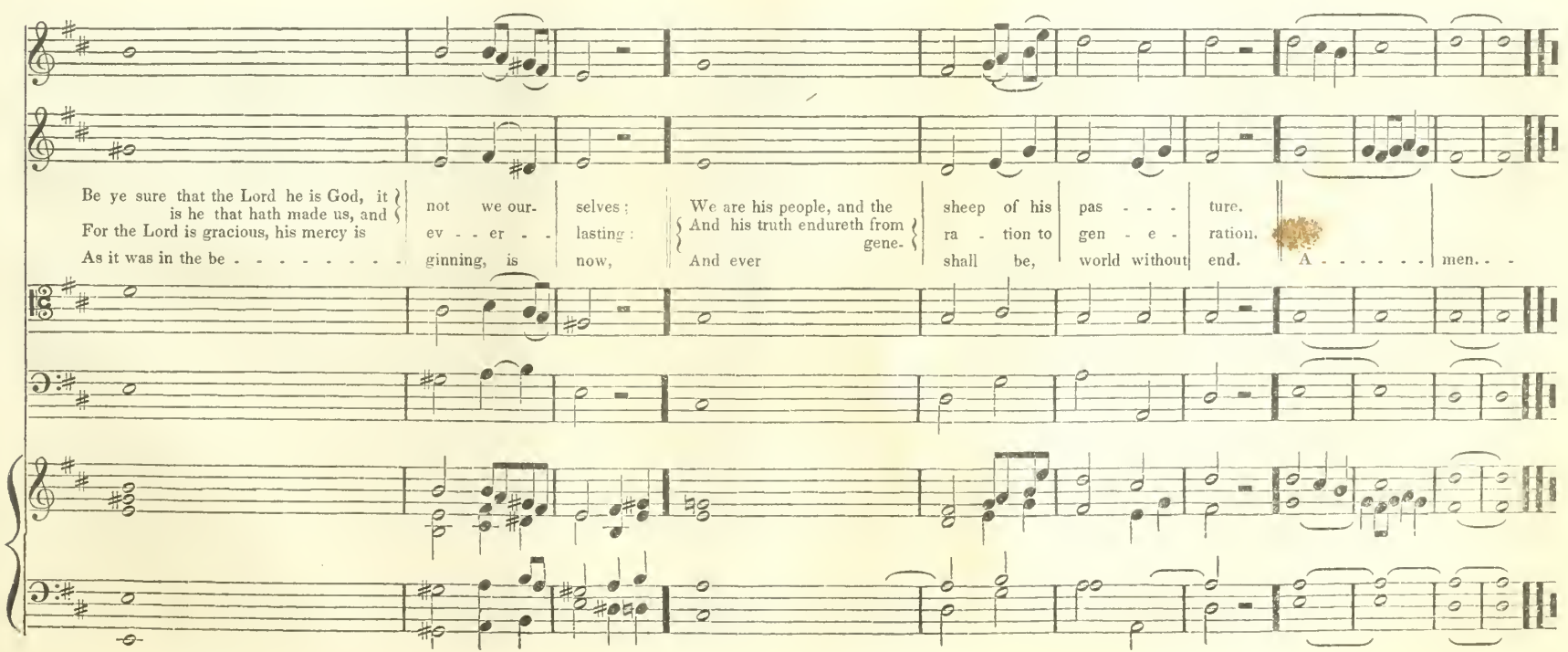
Alto.

Tenore.

Basso.



1. O be joyful in the Lord, all ye lands; Serve the Lord with gladness, and presence with a song.
 2. O go your way into his gates with thanksgiving, and into his courts with praise; Be thankful unto him, and speak good of his name.
 3. Glory be to the Father, and to the Son, And to the Holy, Holy Ghost;



Be ye sure that the Lord he is God, it is he that hath made us, and not we ourselves; We are his people, and the sheep of his pas - - - - - ture.
 For the Lord is gracious, his mercy is everlasting; And his truth endureth from generation to generation.
 As it was in the beginning, is now, And ever shall be, world without end. A - - - - - men . . .

Soprano.
Bless - ed be the Lord God of Is - rael; For he hath vis - it - ed and re - deem'd his peo - ple; And hath

Alto.
Bless - ed be the Lord God of Is - rael; For he hath vis - it - ed and re - deem'd his peo - ple; And hath

Tenore.
Bless - ed be the Lord God of Is - rael; For he hath vis - it - ed and re - deem'd his peo - ple; And hath

Basso.
Bless - ed be the Lord God of Is - rael; For he hath vis - it - ed and re deem'd his peo - ple; And hath

ORGAN.

rais'd up a migh - ty sal - va - tion for us In the house of his ser - - - vant Da - - - vid.

rais'd up a migh - ty sal - va - tion for us In the house of his ser - vant Da - - - vid.

rais'd up a migh - ty sal - va - tion for us In the house of his ser - vant Da - - - vid.

rais'd up a migh - ty sal - va - tion for us In the house of his ser - vant Da - - - vid.

As he spake by the mouth of his ho - ly pro - phets, Which have been since the world be - gan; That we should be sav - ed from the

As he spake by the mouth of his ho - ly pro - phets, Which have been since the world be - gan; That we should be sav - ed from the

As he spake by the mouth of his ho - ly pro - phets, Which have been since the world be - gan; That we should be sav - ed from the

As he spake by the mouth of his ho - ly pro - phets, Which have been since the world be - gan; That we should be sav - ed

hand of our en - e - mies, And from the hand of all that hate us. Glo - - ry—glo - - ry

hand of our en - e - mies, And from the hand of all that hate us. Glo - - ry—glo - - ry

hand of our en - e - mies, And from the hand of all that hate us. Glo - - ry—glo - - ry

of our en - e - mies, And from the hand of all that hate us. Glo - - ry—glo - - ry

be to the Fa - ther, and to the Son, and to the Ho - - ly Ghost; As it was in the be - gin - ning, Is now, . . . and

be to the Fa - ther, and to the Son, and to the Ho - - ly Ghost; As it was in the be - gin - ning, Is now, . . . and

be to the Fa - ther, and to the Son, and to the Ho - - ly Ghost; As it was in the be - gin - ning, is now, and

be to the Fa - ther, and to the Son, and to the Ho - - ly Ghost; As it was in the be - gin - ning, is now, and

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The fifth staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

ev - er shall be, world - - - - - with - out end, A - men, A - men.

ev - er shall be world with out end, . . . A - men, A - men.

ev - er shall be, world - - with - out end, A - men, A - men.

ev - er shall be, world - - with - out end, A - men, A - men.

The second system also consists of five staves. The top four staves are vocal parts with lyrics. The fifth staff is the piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4.

Soprano.

Alto.

1. Blessed be the
2. As he spake by the mouth of his
3. Glory be to the Father,

Lord God of Israel;
ho - ly Prophets,
and to the Son,

For he hath
Which have
And to the

visited and re-
been since the
Ho . . . ly,

deemed his peo-
world be - gan;
Ho . . . ly Ghost;

Tenore.

Basso.

And hath raised up a mighty sal - . . .
That we should be
As it was in the be

vation for
saved from our
ginning, is

us,
enemies,
now,

In the house of his
And from the hand of
And ever

ser - - - vant
all that
shall be,

Da - . . . vid.
hate
world without end.

A . . . men.

Soprano. *f* *p*

Alto. *f* *p*

1. Glory be to God on high, And on earth
 2. We praise thee, we bless thee, we worship thee, } thy great glory; O Lord God, heavenly King, God the
 we glorify thee, we give thanks to thee for { peace, good will towards men.
 Fa - - - - - Al - - - - - mighty.

Tenore Primo. *f* *p*

Tenore Secondo.

Basso. *f* *p*

mf

mf

3. O Lord, the only begotten Son, Je - - sus Christ; || O Lord God, Lamb of God, Son of the Father, } mer - cy up - on us.
 that takest away the sin of the world, have

mf

mf

mf

mf

Three times

4. Thou that takest away the sins of the world, Have mercy up - - - on - - - us.
 5. Thou that takest away the sins of the world, Re - - - ceive our prayer.
 6. Thou that sittest at the right hand of God the Father, Have mercy up - - - on - - - us.

Three times.

Three times.

Three times.

Three times.

7. For thou only art ho - ly, Thou on - ly art the Lord, God the Father. A - - - men.
 8. Thou only, O Christ, with the Ho - ly Ghost, Art most high in the glo - ry of

1st time. 2d time. *p* *Lento.*

1st time. 2d time. *p* *Lento.*

1st time. 2d time. *p* *Lento.*

1st time. 2d time. *p* *Lento.*

1st time. 2d time. *p* *Lento.*

Soprano.

Alto.

Tenore

Basso.

1. O sing unto the	Lord a new song ;	For he hath	done - - -	marvel - ous	things.
3. The Lord declared his sal - - -	va - - - tion ;	His righteousness hath he openly showed in the	sight - - -	hea - - -	then.
5. Show yourselves joyful unto the Lord,	all ye lands ;	Sing, re - - -	joice, - - -	and give	thanks.
7. With trumpets	also and shawms,	O show yourselves joyful be - - - - -	fore the	Lord, the	King.
9. Let the floods clap their hands, and let the hills be joyful together be - }	fore the Lord ;	For he cometh—for he	com - ete to	judge the	earth.
11. Glory be to the Father,	and to the Son,	And to the	Ho - - ly,	Ho - - ly	Ghost ;

2. With his own right hand and with his	ho - - ly arm,	Hath he gotten him - - - - -	self the	vic - to - ry.	
4. He hath remembered his mercy and truth towards the }	house of Israel ;	{ And all the ends of the world }	va - - tion	of our God.	
6. Praise the Lord up - - - - -	on the harp ;	have seen the sal - }	psalm	of thanks - giving.	
8. Let the sea make a noise and	all that therein	Sing to the harp with a	they that	dwell there - in.	
10. With righteousness shall he	judge the	The round world, and	peo - ple with	e - - qui - ty.	
12. As it was in the be - - - - -	ginning, is	And the	shall be,	world without	end. A - - - - - me.

Soprano.

Alto.

1. O sing unto the	Lord a new song;	For he hath	done . . .	marvel . ous	things.
3. The Lord declared his sal -	va - - -	His righteous -	sight of the	and	then.
5. Show yourselves joyful unto the Lord,	all ye lands;	Sing, re -	joice, . . .	and give	thanks.
7. With trumpets	also and shawms,	O show yourselves joyful be	fore the Lord,	the	King.
<i>ff</i> 9. Let the floods clap their hands, and let the hills be joyful together be.	fore the Lord;	<i>pp</i> For he cometh for he	com - eth to	judge the	earth.
11. Glory be to the Father, and	to the Son,	And to the	Ho - - ly,	Ho - - ly	Ghost;

Tenore.

Basso.

2. With his own right hand and with his	ho - - ly	arm,	Hath he gotten him -	self the	vic - to - ry.
4. He hath remembered his mercy and truth towards the	house of	Israel;	{ And all the ends of the world } have seen the sal -	va - - tion	of our God.
6. Praise the Lord up	on the	harp;	Sing to the harp with a	psalm of	thanks giving.
8. Let the sea make a noise and	all that therein	is:	The round world, and	they that	dwel there - in.
<i>Cres.</i> 10. With righteousness shall he	judge the	earth,	And the	peo - ple with	e - - qui - ty.
12. As it was in the be -	ginning, is	now,	And ever	shall be,	world without end. A men.

Tenore.

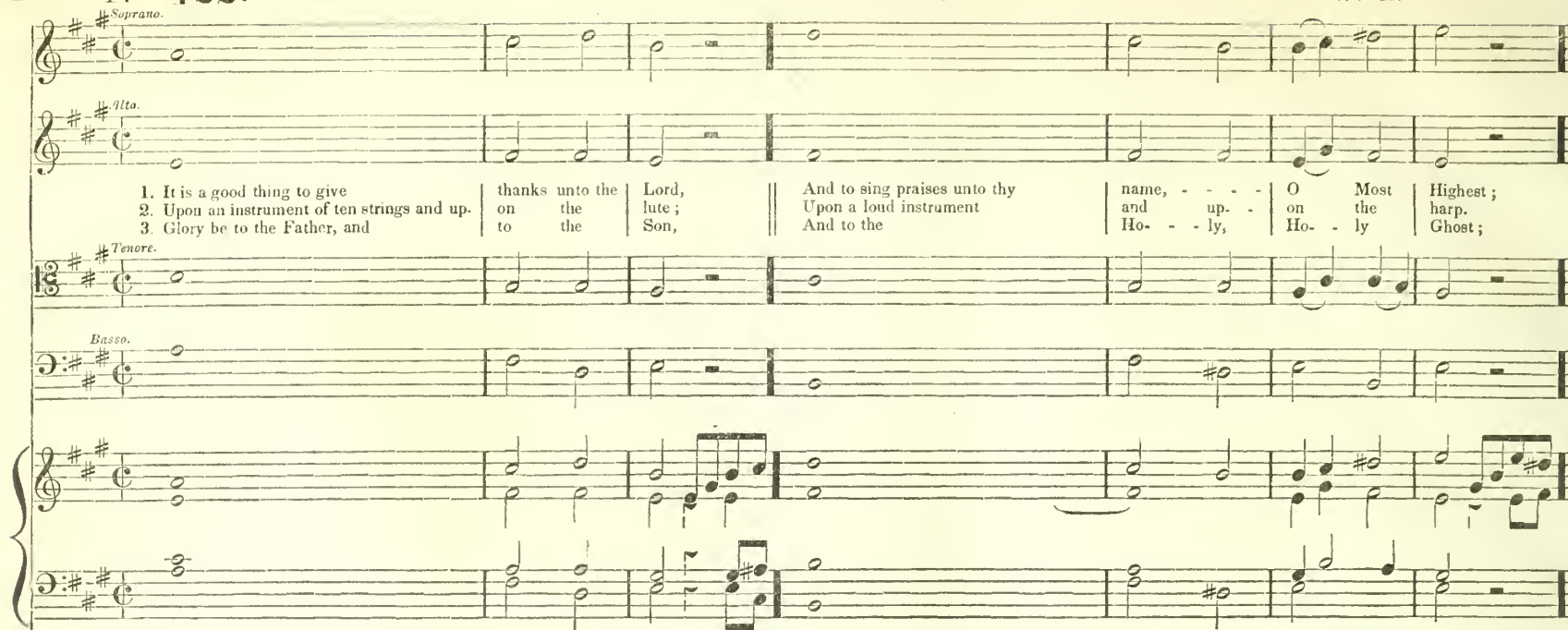
Basso.

Soprano.

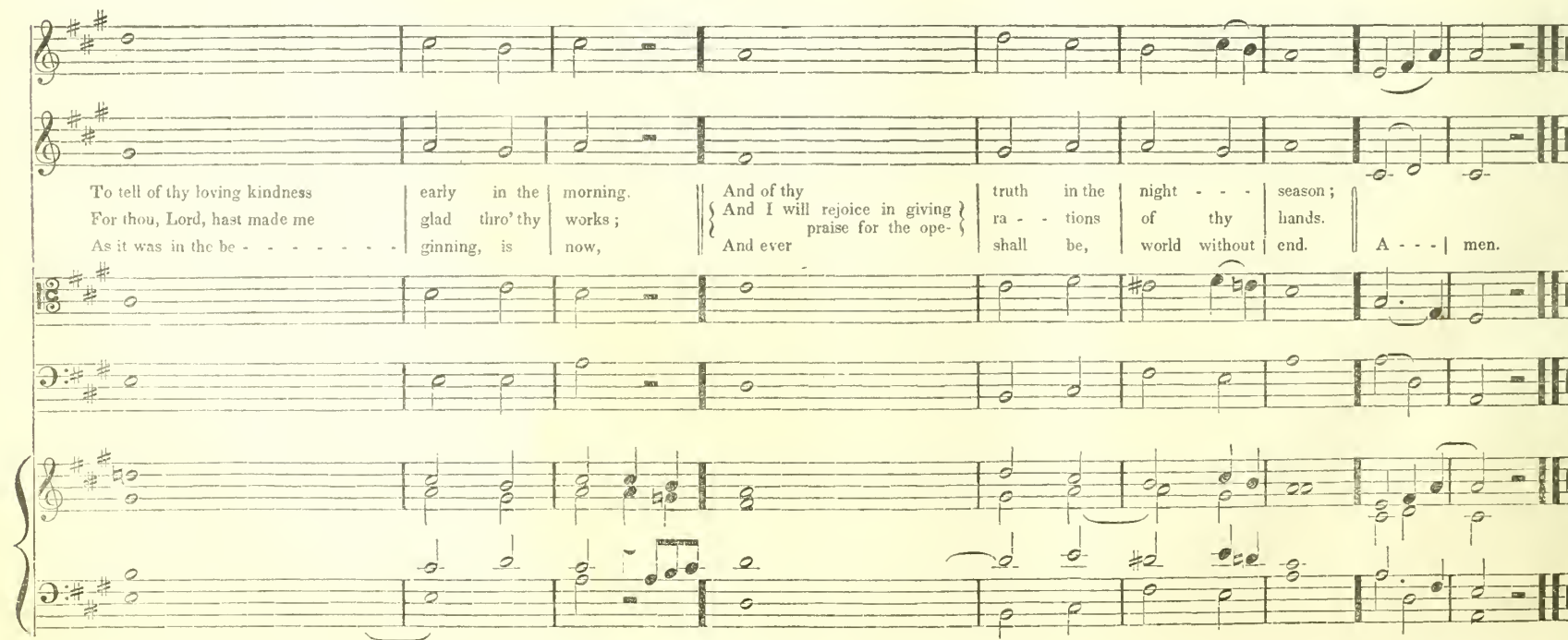
Alto.

Tenore.

Basso.



1. It is a good thing to give thanks unto the Lord, And to sing praises unto thy name, - - - O Most Highest;
 2. Upon an instrument of ten strings and up- on the lute; Upon a loud instrument and up- on the harp.
 3. Glory be to the Father, and to the Son, And to the Ho- - - ly, Ho- - ly Ghost;



To tell of thy loving kindness early in the morning. And of thy truth in the night - - - season;
 For thou, Lord, hast made me glad thro' thy works; { And I will rejoice in giving } ra - - tions of thy hands.
 As it was in the be - - - - - ginning, is now, { And ever } shall be, world without end. A - - - men.

Soprano.

Alto.

1. It is a good thing to give	thanks unto the	Lord,	And to sing praises unto thy	name, - - -	O	Most	Highest ;
2. Upon an instrument of ten strings and up.	on the	lute ;	Upon a loud instrument	and up. . .	on	the	harp.
3. Glory be to the Father, and	to the	Son,	And to the	Ho- - - ly,	Ho- . . ly	Ghost ;	

Tenore.

Basso.

Rall.

Rall.

To tell of thy loving kindness	early in the morning,	And of thy	truth in the night - - - season ;
For thou, Lord, hast made me	glad thro' thy works ;	{ And I will rejoice in giving }	ra - - tions of thy hands.
As it was in the be - - - - -	ginning, is now,	And ever	shall be, world without end. A - - - men.

Rall.

Rall.

Soprano.

Alto.

P. 1. God be merciful unto	us	and	bless us ;	{ And show us the light of his countenance,	{	merci - ful	un - - to	us.
F. 2. Let the people	praise thee,	O	God ;	Yea, let	and be	all the people	praise - - -	thee.
3. Let the people	praise thee,	O	God ;	Yea, let		all the people	praise - - -	thee.
4. Glory be to the Father,	and	to the	Son,	And to the		Ho - - ly,	Ho - - ly	Ghost ;

Tenore.

Basso.

That thy way may be	known upon	earth,	Thy saving	health a - -	mong all	nations.		
O let the nations re - - - -	joice and be	glad ;	{ For thou shalt judge the folk	na - tions up.	on - - -	earth.		
{ Then shall the earth bring	forth her	increase ;	righteously, and govern the }	God, shall	give us his	bleasing. }		
{ God shall	bless - - -	us,	And God, even our own	world shall	fear - - -	him. }		
As it was in the be. - - - -	ginning, is	now,	And all the ends of the	shall	be, world without	end. }	A - - -	men.
			And ever -					

Soprano.

Alto.

Tenore.

Basso.

P. 1. God be merciful unto us and bless us ;
 F. 2. Let the people praise thee, O God ;
 3. Let the people praise thee, O God ;
 4. Glory be to the Father, and to the Son,

And show us the light of his countenance, and be
 Yea, let
 Yea, let
 And to the

merci - ful un - - to us.
 all the people praise - - - thee.
 all the people praise - - - thee.
 Ho - - ly, Ho - - ly Ghost ;

That thy way may be known upon earth,
 O let the nations rejoice and be glad ;
 { Then shall the earth bring forth her increase ;
 God shall bless us, ginning, is now,

Thy saving
 For thou shalt judge the folk
 righteously, and govern the
 And God, even our own
 And all the ends of the
 And ever

health a - - mong all nations.
 na - tions up - on - - earth.
 God, shall give us his blessing. }
 world shall fear - - him. }
 shall be, world without end. A . . . men.

pp

pp

pp

pp

pp

Soprano.

Alto.

1. Praise the Lord,
2. Who forgiveth
3. O praise the Lord, ye angels of his, ye
that ex. }
4. O speak
5. Glory be to the Father, and

Tenore.

Basso.

O my soul ;
all thy sin,
cel in strength ;
good of the Lord,
to the Son,

And all that is within me,
And healeth all
Ye that fulfil his commandment, and
All ye works of his, in all
And to the

praise his ho - - ly name.
thine in - - firm i - - ties ;
hearken unto the voice of his
places of his do - - minion.
Ho - - ly, Ho - - ly Ghost ;

Praise the Lord,
Who saveth thy life from de
O praise the Lord, all
Praise
As it was in the be

O my struc - tion,
ye his hosts ;
thou the Lord,
ginning, is now,

And forget not
And crowneth thee with
Ye servants of
O
And ever -

all his mercy and
his, that
- - - -
shall be,

ben - e - fits :
lov - ing kindness.
do his pleasure.
my soul.
world without end.

A . . . men.

Soprano.

Alto.

1. Praise the Lord,	O	my	soul;	And	all	that	is	with	in	me,	praise	his	ho - - ly	name.			
2. Who forgiveth	all	thy	sin,	And	healeth	all					thine	in - -	firm - i -	ties;			
3. O praise the Lord, ye angels of his, ye } that ex- }	cel	in	strength;	Ye	that	fulfil	his	commandment,	and		hearken	unto	the	voice	of	his	word.
4. O speak	good	of	the	Lord,	All	ye	works	of	his,	in	all	places	of	his	do - -	minion.	
5. Glory be to the Father, and <i>Tenore.</i>	to	the	Son,	And	to	the						Ho - - ly,	Ho - - ly	Ghost;			

Tenore.

Basso.

Praise the Lord,	O	my	soul;	And	forget	not					all	his	ben - e -	fits:			
Who saveth thy life from de	struc - -	tion,		And	crow	neth	thee	with			merey	and	lov - ing	kindness.			
O praise the Lord, all	ye	his	hosts;	Ye	servants	of					his,	that	do	his	pleasure.		
Praise	thou	the	Lord,	O							my	my	world	without	end.		
As it was in the be	ginning,	is	now,	And	ever						shall	be,	world	without	end.	A - -	men.

Tenore.

Basso.

GLORIA.

Arranged from Mozart.

Soprano.
Glo - ry, glo - ry, glo - - ry be to thee, to thee, O Lord.

Alto.
Glo - ry, glo - ry, glo - - ry be to thee, to thee, O Lord.

Tenore.
Glo - ry, glo - ry, glo - - ry, be to thee, to thee, O Lord.

Basso.
Glo - ry, glo - ry, glo - - - ry be to thee, to thee, O Lord.

The musical score for Gloria No. 128 consists of five staves. The top four staves are for vocal parts: Soprano, Alto, Tenore, and Basso. Each staff contains the lyrics 'Glo - ry, glo - ry, glo - - ry be to thee, to thee, O Lord.' The piano accompaniment is on the bottom two staves, with a 'Ped.' (pedal) marking. The key signature has one flat (B-flat) and the time signature is common time (C).

N^o. 129.

GLORIA.

E. I.

Soprano.
Glo - ry, glo - ry, glo - ry be to thee, to thee, O Lord.

Alto.
Glo - ry, glo - ry, glo - ry be to thee, to thee, O Lord.

Tenore.
Glo - ry, glo - ry, glo - ry be to thee, to thee, O Lord.

Basso.
Glo - ry, glo - ry, glo - ry be to thee, to thee, O Lord.

Glo - ry, glo - ry, glo - ry be to thee, to thee, O Lord.

The musical score for Gloria No. 129 consists of five staves. The top four staves are for vocal parts: Soprano, Alto, Tenore, and Basso. Each staff contains the lyrics 'Glo - ry, glo - ry, glo - ry be to thee, to thee, O Lord.' The piano accompaniment is on the bottom two staves. The key signature has two flats (B-flat and E-flat) and the time signature is common time (C).

N^o. 130.

GLORIA.

J. L. Ensign.

Soprano.
Glo - ry, glo - ry, glo - ry be to thee, to thee, O Lord.

Alto.
Glo - ry, glo - ry, glo - ry be to thee, to thee, O Lord.

Tenore.
Glo - ry, glo - ry, glo - ry be to thee, to thee, O Lord.

Basso.
Glo - ry, glo - ry, glo - ry be to thee, to thee, O Lord.

Glo - ry, glo - ry, be to, be to thee, O Lord.

The musical score for Gloria No. 130 consists of five staves. The top four staves are for vocal parts: Soprano, Alto, Tenore, and Basso. Each staff contains the lyrics 'Glo - ry, glo - ry, glo - ry be to thee, to thee, O Lord.' The piano accompaniment is on the bottom two staves. The key signature has one flat (B-flat) and the time signature is common time (C).

Soprano.—CHORUS. *f*

Praise ye the Lord!

Praise - - ye the Lord!

Praise ye the Lord! - - - -

Alto. *f*

Praise ye the Lord!

Praise - - - - ye the Lord!

Praise ye the Lord! - - - -

Tenore. *f*

Praise ye the Lord!

Praise ye the Lord!

Praise ye the Lord! - - - -

Basso. *f*

Praise ye the Lord!

Praise ye - - the - - Lord!

Praise ye the Lord! - - - -

Piano accompaniment for the first section, featuring treble and bass staves with chords and melodic lines.

Allegretto.—Met. 100 = ♩—

For it is good to sing prai - - ses un - to our God, to sing prai - ses un - - - - to our God: For it is

For it is good to sing prai - - ses un - - to our God, un - to our God, to sing - - - prai - ses un - to our God: For it is

For it is good to sing prai - - ses un - to our God, un - to our God: For it is

For it is good to sing prai - - ses un - to our God, to sing un - to our God: For it is

Piano accompaniment for the second section, featuring treble and bass staves with chords and melodic lines.

plea - sant, and praise is come - ly, For it is plea - sant, for it is plea - sant, and praise, and praise is come - - -

plea - sant, and praise is come - ly; For it is plea - sant, for it is plea - sant, and praise and praise is come - - -

plea - sant, and praise is come - ly; For it is plea - sant, for it is plea - sant, and praise, and praise is come - - -

plea - sant, and praise is come - ly; For it is plea - sant, For it is plea - sant, and praise, and praise is come - - -

Cres. *f* *Ped. Oblig.*

Solo, e Semi-Chorus. *Allegretto.*—Met. 100= ♩-

ly. The Lord doth - build up Je -

ly. The Lord - - doth

ly. The Lord doth -

ly. The Lord doth

SOLO. Soprano. *pp*

Soprano. *pp*

Alto. *pp*

Tenore. *pp*

Basso. *pp*

ru - - sa - lem, The Lord doth build up Je - - ru - - sa lem; He gath - er - eth to - geth - er, he gath - er - eth to -

build up Je - ru - sa - lem, The Lord doth build up Je - ru - sa - - lem; He gath - er - - eth to - - geth - - - -

build up Je - ru - sa - lem, The Lord doth build up Je - ru - sa - - lem; He gath - er - - eth to - - geth - - - -

build up Je - ru - sa - lem, The Lord doth build up Je - ru - sa - - lem; He gath - er - - eth to - geth - - - -

- - geth - er the out - casts, the out - - casts of Is - - ra - el.

- - er the out - - - - casts of Is - - ra - - - el.

- - er the out - - - - casts of Is - - ra - - el.

- - er the out - - - - casts of Is - - ra - - - el.

16

He heal - eth, he heal - eth those that are bro - ken of heart, And bind - eth

He heal - eth, he heal - eth those that are bro - ken of heart, And bind - eth

up - their wounds; He healeth, he heal - eth those that are bro - ken of heart, and bind - eth up their wounds; He heal - eth, he

He healeth, he heal - eth those that are bro - ken of heart, and bind - eth up their wounds; He heal - eth, he

up - their wounds :

He heal - eth,

He heal - eth,

heal - eth those that are bro - ken of heart, And bind - eth up - their wounds, bind-eth up their wounds— their wounds.

heal - eth those that are bro - ken of heart, And bind - eth up - their wounds, bind-eth up their wounds— their wounds.

he heal - eth those that are bro-ken of heart, And bind - eth up - their wounds, bind-eth up their wounds— their wounds.

he heal - eth those that are bro - ken of heart, And bind - eth up their wounds, bind-eth up their wounds— their wounds.

Chorus. *Vivace e Marcato*.—Met. 112 = $\frac{1}{2}$

He cov-er-eth the heav'ns with clouds, And pre - pa - reth rain for the earth; He

He cov - er-eth the heav'ns with clouds, And pre - pa - reth rain for the earth; He

He cov - er-eth the heav'ns with clouds, And pre - pa - reth rain for the earth; He

He cov - er-eth the heav'ns with clouds, And pre - pa - reth rain for the earth; He

Ped. #°

ma - keth the grass to grow up - on the - moun - - - - tains ; He co - ver - eth the heav'ns with clouds, And pre - pa - reth rain for the

ma - keth the grass to grow up - on the - moun - - - - tains ; He co - ver - eth the heav'ns with clouds, And pre - pa - reth rain for the

ma - keth the grass to grow up - on the - moun - - - - tains ; He co - ver - eth the heav'ns with clouds, And pre - pa - reth rain for the

ma - keth the grass to grow up - on the - moun - - - - tains ; He co - ver - eth the heav'ns with clouds, And pre - pa - reth rain for the

Quartetto. *Grazioso*.—Met. 72 =

earth ; He ma - keth the grass to grow up - on the - moun - - - - tains.

earth ; He ma - keth the grass to grow up - on the - moun - - - - tains.

earth ; He ma - keth the grass to grow up - on the - moun - - - - tains.

earth ; He ma - keth the grass to grow up - on the - moun - - - - tains.

Ped.

He giv - - eth to - - - the beast - - his food, - - And to - - the young - - - ra - vens which cry, To the

He giv - - eth to - - - the beast - - his food, - - And to - - the young - - - ra - vens which cry, To the

He giv - eth to the heast his food, And to the young ra - vens which cry, To the

He giv - eth to the beast his food, And to the young ra - vens which cry, To the

young ra - vens which cry, To the young ra - vens which cry, To the young ra - vens which cry, which cry, - - - which cry, - - - which cry.

young ra - vens which cry, To the young ra - vens which cry, To the young ra - vens which cry, which cry, - - - which cry, - - - which cry.

young ra - vens which cry, To the young ra - vens which cry, To the young ra - vens which cry, which cry, - - - which cry, - - - which cry.

young ra - vens which cry, To the young ra - vens which cry, To the young ra - vens which cry, which cry, - - - which cry, which cry.

Ten. *Ten.* *Rall.* *Dim.*

Praise the Lord, O Je - ru - sa - lem; Praise thy God, O Zi - - on!

Praise the Lord, O Je - ru - sa - lem; Praise thy God, O Zi - - on!

Praise the Lord, O Je - ru - sa - lem; Praise thy God, O Zi - - on!

Praise the Lord, O Je - ru - sa - lem; Praise thy God, O Zi - - on!

Pod. Sva.

fz

p

Praise the Lord, O Je - ru - sa - lem; Praise thy God, O Zi - on! Praise the Lord, O Je - ru - sa - lem; Praise thy God, O

Praise the Lord, O Je - ru - sa - lem; Praise thy God, O Zi - on! Praise the Lord, O Je - ru - sa - lem; Praise thy God, O

Praise the Lord, O Je - ru - sa - lem; Praise thy God, O Zi - on! Praise the Lord, O Je - ru - sa - lem; Praise thy God, O

Praise the Lord, O Je - ru - sa - lem; Praise thy God, O Zi - on! Praise the Lord, O Je - ru - sa - lem! Praise thy God, O

fz

p

Energico. fz

Zi - - - on! Praise the Lord, O Je - ru - sa - lem; Praise thy God, O Zi - - - on! For he hath vi - sit - ed the bars of thy

Zi - - - on! Praise the Lord, O Je - ru - sa - lem; Praise thy God, O Zi - - - on! For he hath vi - sit - ed the bars of thy

Zi - - - on! Praise the Lord, O Je - ru - sa - lem; Praise thy God, O Zi - - - on! For he hath vi - sit - ed the bars of thy

Zi - - - on! Praise the Lord, O Je - ru - sa - lem; Praise thy God, O Zi - - - on! For he hath vi - sit - ed the bars of thy

con 8va Ad lib. fz loco.

p Cres. f fz

gates; He hath bless - ed thy chil - dren, thy ehil - dren with - - in thee; For he hath vi - sit - ed the bars of thy

p Cres. f fz

gates; He hath bless - ed thy ehil - dren, thy ehil - dren with - in thee; For he hath vi - sit - ed the bars of thy

p Cres. f fz

gates; He hath bless - ed thy ehil - dren, thy chil - dren with - in thee; For he hath vi - sit - ed the bars of thy

p Cres. f fz

gates; He hath bless - ed thy chil - dren, thy ehil - dren with - in thee; For he hath vi - sit - ed the bars of thy

p Cres. f fz

con 8va Ad lib. fz loco.

gates; He hath bless - ed thy chil - dren with - in thee, with - in thee.

gates; He hath bless - ed thy chil - dren with - in thee, with - in thee.

gates; He hath bless - ed thy chil - dren with - in thee, with - in thee.

gates; He hath bless - ed thy chil - dren with - in thee, with - in thee.

Quartetto. *Andantino*.—Met. 100 =

Soprano. *2da.*

He mak - eth peace in thy bor - ders, And fill - eth thee with the fi - nest of the

He mak - eth peace in thy bor - ders, And fill - eth thee with the fi - nest of the

Rit.

Rit.

Ped.

CONTINUED.

A tempo. He ma - keth peace in thy bor - - - ders, And fill - - - eth thee with the fin - - est of the wheat. *Rall.*

wheat; He ma - keth peace in thy bor-ders, And fill - - - eth thee with the fin - est of the wheat. *Rall.*

wheat; He ma - keth peace in thy bor - - - ders, And fill - - - eth thee with the fin - - est of the wheat. *Rall.*

He ma - keth peace in thy bor-ders, And fill - - - eth thee with the fin - - est of the wheat. *Rall.*

A tempo. *Ped.* *Rall.*

Chorus. FINALE. Tempo Primo.

GLORIA PATRI.

Soprano. Glo - ry be to the Fa-ther, and - - - to - the Son, - and to the Ho - - ly Ghost; - - - - - *Allegretto.*

Alto. Glo - ry be to the Fa-ther, and - - - to - the Son, - and to the Ho - - ly Ghost; - - - - - As it was in the be

Tenore. Glo - ry be to the Fa-ther, and - - - to - the Son, - and to the Ho - - ly Ghost; - - - - -

Basso. Glo - ry be to the Fa-ther, and - - - to - the Son, - and to the Ho - - ly Ghost; - - - - -

Glo - ry be to the Fa-ther, and - - - to - the Son, - and to the Ho - - ly Ghost; - - - - - *Allegretto.*

As it was in the be - gin - ning, is - - - - now, As it was in the be - gin - - - - - ning, is now, and ev - er
 gin - ning, is - - - - now, As it was in the be - gin - - ning, is now, As it was, is now, and ev - er
 As it was in the be - gin - ning, is - - - - now, As it was, is now, and ev - er
 As it was in the be - gin - ning, is - - - - now, As it was in the be - gin - ning, is now, and ev - er

shall be, world with - out end, And ev - er shall be, and ev - er shall be, world with - out end, A - men, A - - - men - - -
 shall be, world with - out end, And ev - er shall be, and ev - er shall be, world with - out end, A - men, A - - - men - - -
 shall be, world with - out end, And ev - er shall be, and ev - er shall be, world with - out end, A - men, - - - A - men. - - -
 shall be, world with - out end, And ev - er shall be, and ev - er shall be, world with - out end, A - men, A - - - men - - -

Ped. oblig.

Soprano.
Alto.

1. My God, my God, look up - on me !
 2. I am a worm, and no - - - man,
 3. He trusted in God, that he would de - - - liv - - - er him,
 4. They part my garments a - - - - - mong - - - them,
 5. Thy rebuke hath broken my heart ;
 6. They gave me gall to eat,
 7. Burnt offerings and sacrifices for sin hast thou not re - quired.
 8. Glory be to the Father, and to the Son,

Why hast thou forsaken me, and art so fa -
 from my health, and from the } words of my com - plaint ?
 A reproach of men, and de - - - - - spised of the peo - - - - - ple ;
 Let him deliver him, if he will have - - - - - him,
 And cast lots up - - - - - on my ves - - - - - ture,
 I am full of hea - vi - ness.
 And when I was thirsty, they gave me vin - e - gar to drink.
 Then said I, - - - lo, I come,
 And to the Ho - - ly, Ho - ly Ghost ;

Tenore.
Basso.

But thou art ho - - ly,
 All they that see me laugh me to scorn ;
 The counsel of the wicked layeth siege against me, O Lord ;
 I looked for some to take pity on me, but there was no - - man,
 Sacrifice and meat offering thou wouldst not,
 In the volume of the book it is written of me, that I } will, O my God.
 should fulfil thy }
 As it was in the beginning, is - - - now,

O thou that inhabitest the
 They shoot out the lip, they shake the
 They pierce my
 O my strength,
 Neither found I
 But mine
 I am content to do it ; yea, thy
 And ever shall be,

prai - ses of Is - ra - el.
 head, - say - - - ing,
 hands - - and my feet.
 haste thee to help - - - me.
 a - ny to com - fort me.
 ears hast thou o - pen - ed.
 law is with in my heart.
 world with - out - - end. A - - - men.

INDEX.

REFERRING TO THE FIRST LINE OF EACH HYMN.

A charge to keep I have S. M.	I leave the world's fantastic joys L. C. M., or II, I.	The living waters flow S. M.
Acquaint thee, O mortal, acquaint thee with God 11s, or IV, 4.	In sleep's serene oblivion laid L. M.	The Lord is my Shepherd, no want shall I know 11s, or IV, 4.
Again the day returns of holy rest 10s, or II, 5.	Inspirer and hearer of prayer 8s, 8 li. or IV, 2.	The name of our God 5s & 6s, or IV, 1.
And must this body die? S. M.	Is this the kind return S. M.	There is a hope—a blessed hope C. M.
As every day thy mercy spares 6 lines, L. M.	I would not live away 11s, or IV, 3.	There is an hour of peaceful rest C. P. M.
As panting in the sultry beam 6 li. L. M.	Jehovah reigns; let every nation hear 10s & 11s.	There is a star more mildly bright 8 li. C. M.
As pants the wearied hart for cooling springs 10s, or II, 5.	Joyous—joyous now, each heart's emotion 10s & 7s.	They who on the Lord rely 7s, or III, I.
Awake, and sing the song S. M.	Let all the earth their voices raise L. P. M., or II, 1.	Thou art gone to the grave, but we will not deplore thee 12s & 11s
Awake, my soul, stretch every nerve C. M.	Let me with light and truth be blessed L. M.	Thou, gracious God, art my defence C. M.
Behold the lofty sky S. M.	Look down in mercy, Lord, and see L. M.	Thou, Lord, by strictest search hast known L. M.
Beyond, beyond that boundless sea 6 li. C. M.	Lord, before thy presence come 7s, or III, 1.	Thy name, Almighty Lord S. M.
Blessed be thy name for ever 8s.	Lord, dismiss us with thy blessing 8s, 7s & 4, or III, 5.	To bless thy chosen race 8 li. S. M.
Blest is the tie that binds S. M.	Lord of all, to thee we raise 7s, 8 li. or III, 1.	To Father, Son, and Holy Ghost, (Doxology) C. M.
Brightest and best of the sons of the morning 11s & 10s.	Lord, we come before thee now 7s, or III, 1.	To my complaint, O Lord, my God C. M.
Bright shines the moon on the mountain's brow 8 li. L. M.	Lord, we have wandered from thy way L. M.	Unfading hope! when life's last embers burn 10s, or II, 5.
Cares and toils of earth forsaking 8s & 7s, or III, 3.	Lord, with glowing heart I'd praise thee 8s & 7s, 8 li. or III, 3.	What snail I render to my God C. M.
Child of sin and sorrow 6s & 4s.	Love divine, all love excelling 8s & 7s, 8 li. or III, 3.	When all thy mercies, O, my God 8 li. C. M.
Children of the heavenly King 7s, or III, 1.	Must friends and kindred droop and die C. M.	When before thy throne we kneel 7s, or III, 1.
Come, blessed Spirit, source of light L. M.	My Father, let me hear thy voice C. M.	When blooming youth is snatched away C. M.
Come, gracious Spirit, heavenly Dove L. M.	My God, my King, thy various praise L. M.	When marsh'd on the nightly plain L. M.
Come, let us anew 5s & 12.	My God, permit me not to be L. M.	When on Sinai's top I see 7s, or III, 1.
Come, thou Almighty King 6s & 4s.	My soul, repeat his praise S. M.	When overwhelmed with grief S. M.
Come to Calvary's holy mountain 8s & 7s, or III, 3.	No, I'll repine at death no more L. M.	When the vale of death appears 7s & 4.
Come, ye that love the Lord S. M.	Now begin the heavenly theme 7s, or III, 1.	When through the torn sail the wild tempest is stream-
Come, ye weary souls, oppressed 7s, or III, 1.	Now the shades of night are gone 7s, or III, 1.	ing 12s, or IV, 5.
Dark brood the heavens o'er thee 7s, 6s & 8s.	O bless the Lord, my soul S. M.	When we our weary limbs to rest 8 li. L. M.
Ere I sleep, for every favor 8s, 6s & 3s.	O Jesus Divine 8 li. 5s & 6s.	Who are these in bright array? 7s, 8 li. or III, 1.
Father, we worship thee, throned in thy glory P. M.	O Lord! our Heavenly King S. M.	Who is this that comes from Edom 8s & 7s, 6 li. or III, 4.
Forth from the dark and stormy sky 6 li. L. M.	Once more before we part 6s.	Who place on Sion's God their trust C. M.
Friend after friend departs S. L. M.	Once, O Lord, thy garden flourished 8s & 7s, or III, 3.	With cheerful notes let all the earth C. M.
From all that dwell below the skies L. M.	On thy Church, O, Power divine! 7s, or III, 2.	32, 61
From every earthly pleasure 7s & 6s, or II, 6.	O praise ye the Lord 5s & 6s, or IV, 1.	
From Greenland's icy mountains 7s & 6s, or II, 6.	O, that our thoughts and thanks may rise L. M.	ANTHEMS AND CHANTS.
God in mercy's ways rejoices 8s & 7s, 8 li. or III, 3.	O Thou, who hear'st when sinners cry L. M.	Blessed be the Lord God of Israel <i>Mozart.</i>
God, my King, thy might confessing 8s & 7s, or III, 3.	O Thou, whose all pervading might P. M.	Do. Do. <i>Bertini.</i>
God of all creation 6s.	O Thou, whose sceptre earth and seas obey 10s, 6 li. or II, 5.	Glorias 178
God of the seas! thine awful voice L. M.	Our Father, we thank thee for sleep 8s, 10s & 11s.	Glory be to God on high, <i>E. I.</i>
God, who claims from land and ocean 8s.	Our gracious Redeemer we love 8s, or IV, 2.	Gloria Patri's 145, 147, 148
Grace! 'tis a charming sound S. M.	O Zion, afflicted with wave upon wave 11s, or IV, 4.	God be merciful unto us, and bless us, <i>W. A.</i>
Great God! with wonder and with praise C. M.	O Zion! lift thy raptured eye L. M.	Do. Do. <i>H. C. T.</i>
Guide me, O thou great Jehovah 8s, 7s & 4, 8 li. or III, 4.	O Zion, tune thy voice H. M.	It is a good thing to give thanks, <i>W. A.</i>
Happy the man, whom strength divine L. M.	Praise to God, immortal praise 7s, 6 li. or III, 2.	Do. Do. <i>E. I.</i>
Hear, gracious God, my humble moan 8 li. C. M.	Rise! crowned with light, imperial Salem, rise! 10s, or II, 5.	My God, my God, (Chant for Good Friday) <i>E. I.</i>
Heav'n is the land where troubles cease C. L. M.	Rise, my soul, and stretch thy wings 7s & 6s.	O come, let us sing unto the Lord, <i>H. C. T.</i>
He dies—the friend of sinners dies L. M.	Save me, O God, from waves that roll L. M.	Do. Do. <i>E. I.</i>
He who hath made his refuge, God L. M.	Shout the glad tidings, exultingly sing 10s & 11s.	O be joyful in the Lord, <i>W. A.</i>
How long wilt thou forget me, Lord? C. M.	Since all the varying scenes of time C. M.	Do. Do. <i>H. C. T.</i>
How pleasant 'tis to see S. P. M.	Since I've known a Saviour's name 7s & 6s.	Do. Do. <i>E. I.</i>
How rich thy gifts, Almighty King! L. P. M., or II, 1.	Soft be the gently breathing notes 8 li. L. M.	O sing unto the Lord, <i>H. C. T.</i>
How short the race our friend has run C. M.	Sovereign ruler of the skies 7s, or III, 1.	Do. Do. <i>W. A.</i>
How smiling wakes the verdant year C. M.	Sweet is the scene when Christians die L. M.	Praise the Lord, O my soul, <i>H. C. T.</i>
How sweet to leave the world awhile L. M.	Sweet is the task, O Lord S. M.	Do. Do. <i>E. I.</i>
How vain are all things here below C. M.	The cold wind strips the yellow leaf P. M.	Praise ye the Lord, <i>E. I.</i>
		We praise thee, O God, <i>W. A.</i>

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